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TEACHING ABOUT GENOCIDE: A CROSS-CURRICULAR APPROACH
IN ART AND HISTORY

A Dissertation

Presented to

the Morgridge College of Education

University of Denver

In Partial Fulfillment

of the Requirements for the Degree

Doctor of Philosophy

by

Mark J. Thorsen

June 2010

Advisor: Dr. Nick Cutforth

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Title: TEACHING ABOUT GENOCIDE: A CROSS-CURRICULAR APPROACH IN
ART AND HISTORY

Advisor: Dr. Nick Cutforth

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ABSTRACT

This study describes the experiences of suburban area high school 10th, 11th, and 12th grade art students immersed in a cross-curricular study of the Holocaust and genocide. Three participant-educators, art teachers, and I, a history teacher, designed a two week curricular unit which was implemented in January, 2010, to increase student-participant awareness and action to address the global problem of genocide. This cross-curricular unit used non-discursive sources of testimony in a variety of forms of representation to inspire student-participant artwork.

Four research questions guided this study: How do educators use a variety of forms of representation to teach the complexities of genocide? What were the experiences of student-participants and participant-educators engaged in this curriculum? What types of meaning can be gleaned about genocide education by employing a variety of forms of representation? What meanings can students demonstrate about genocide by using a variety of forms of representation?

As the study was aesthetic in nature, I employed Elliot Eisner's Educational Connoisseurship and Criticism. I collected various forms of data including, field notes, formal and informal, group and individual, interviews, and artifacts including participant-student artwork and written reflections. Using aesthetic forms of testimony led to the student-participants making profound empathetic and emotional connections to the material. The participant-students and educators demonstrated a strong sense of

community and trust which was difficult for me to penetrate as an outsider. However, students were empowered by the freedom to interpret a variety of meanings in a personal and engaging manner. They demonstrated an understanding of the complexities of genocide study as well as the antecedent actions of individuals and groups that can lead to genocidal events. The student-participants perceived their production of art as an act to prevent genocide by increasing awareness and action.

Contributions of the study include the unique power of the arts to inform, recognition of the promises and struggles of interdisciplinary methods, and the value of instructional strategies, that include non-discursive sources of testimony, for Holocaust and genocide education.

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My family has been an extremely valuable support system throughout. My siblings, Matt, Micki, Jimmy, John, and Stef, and their families have shown love, and I can never thank them for what this has meant to me. My mother, Ruth, has always been encouraging and proud of my accomplishments. I hope my father, Duke, who passed a little over a year ago, is looking on me with the same love and endearment that defined our relationship.

When I started this program, my wife and I had no children. Through many struggles, we have been blessed with three beautiful sons: Adam, Lukas, and Michael. Agape love defines my wife's parents, George and Georgia, in their support of our family, but their greatest contribution was my wife, Christina. Without her drive and passion to care, I would not have been inspired to pursue this program.

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Chapter One: Foundations of the Study

Introduction

The canvas stands six feet in height and nearly three feet in width, stretched across a two-inch by two-inch pine lumber frame, created with the careful assistance of two art teachers. The artist, Melanie, a 12th grade student at a suburban high school, wanted to create something that inspired awe, dread, and loss in the viewer. I watched the creation of this piece over a period of days: outlining the innocent silhouetted head and shoulders of a young girl, at center, larger than life. Then mixing the acrylic paint, carefully at first, and then with greater confidence and speed, orange, umber, and black, surrounding the girl with broad strokes at various, but calculated, angles. It is a dark and foreboding morass - lifeless.

My eyes are drawn from the outer edges of the canvas toward the girl. She appears to be about eight years of age and in transition: a transition from play, laughter, joy, and hope to loss, despair, longing, and want. Her expression is not that of a young girl, but of a person who has had to endure, a person who is weary, and a person who is inauspiciously humbled. The girl's flesh is ghostly-illuminated in pale grays, light purples, and white. Her hair blends into the surrounding darkness, but her eyes seem to follow me as I move from one edge of the canvas to the other, luring me to ponder her humanity, her thoughts and

dreams, and ultimately the vanquishing of these human properties, all but lost and forlorn.

The upper and lower edges of this canvas are covered with carefully fixed shards of three broken mirrors. Jagged and precarious, these shattered pieces point to the young girl, who now emerges in a sorrowful rebirth. I am captivated by the overall power of the artwork; the broken reflection in the pieces of mirror holds me momentarily within the work. The intentional placement of each viewer in the work itself leads to an uneasy feeling: of shared humanity, torment, and failure. I find myself pondering how much of myself will remain behind, forever captured in the mirror-backed glass, and whether this surreal existence will evolve into a community of other viewers. Art represents human experience, and this work of art illicitly such experience.

Although the impetus for this painting is born of the broken glass and destruction of one day, “The Night of Broken Glass,” or *Kristallnacht*, November 10, 1938, the work represents a haunting significance. Taken as a whole, the piece is an ominous warning to take heed of events past and present: a warning that is universal in its language, and a warning, that if ignored, can lead to further destruction and failure.

This particular piece represented one student artist’s perception of experience at the culmination of a curriculum unit devoted to teaching about the Holocaust and genocide. As the piece unfolded, it revealed a conversation between the artist and the material: the paint, the canvas, and the broken mirror. This conversation required continuous reflection, technical skill with the material, and an eye of scrutiny that molded the work accounting for design elements such as balance, contrast, and emphasis. The

process was private, rigorous, and personal, revealing a uniquely human story. Whether the viewer ascertains the particulars of this story is not as important as whether or not the viewer creates a new story – a shared experience. Dewey (1934) illuminated this notion: “Experience is the result, the sign, of that interaction of organism and environment which, when it is carried to the full, is a transformation of interaction into participation and communication” (p. 22). This communication, or conversation, embodied student learning in a way that was difficult to capture in other, non-aesthetic forms of representation which is precisely why they were the impetus for this study.

Description of the Study

As a high school social studies teacher I have taught genocide and Holocaust curriculum for fifteen years and have been active in the search for continuing professional development related to this topic. I have attended the Anti-Defamation League’s training for its *Echoes and Reflections* curriculum (www.echoesandreflections.org), was accepted to the United States Holocaust Memorial Museum’s Teacher Fellowship Program 2010-2011, and participated in a Belfer Teacher Conference (www.ushmm.org), as well as a workshop devoted to the study of Holocaust imagery, both provided by the United States Holocaust Memorial Museum (USHMM). I have also undertaken extensive reading, some of which I embed in the literature review in the next chapter.

This study was the collaborative effort of four educators from two departments representing four content areas. Although, I had entertained the idea of a self-study, concerns over the power relationship with my own students, along with the idea that a collaborative approach might lead to more interesting questions and opportunities, led to

my choice of this format. As a history teacher within the setting, Prairie High, I approached Mr. Painter, the department chair of the school's art department with an idea in May, 2009. I wanted to combine my expertise in the realm of Holocaust and genocide studies with his expertise as an Advanced Placement (AP) Studio Art teacher to teach students about genocide through the arts. I proposed that we develop and implement a curriculum unit and then allow the students to produce original pieces that represented their learning and experience within the unit. As the idea grew, following the course of three meetings, he suggested that the other two AP teachers would also be interested in participating. They seemed eager for the opportunity to work across curricula as an interesting professional opportunity, but also as an extraordinary prospect for the students to use research and content to create art.

Studying the practice of teaching in a collaborative format, by drawing from the expertise of my school's art department, provided a keen lens through which to reexamine my own classroom. I worked with three of my colleagues, AP Studio Art instructors in photography, graphic design, and drawing and painting, in a collaborative effort to design curriculum implemented within the art classes. Among the educators' many hopes in this study was that it would serve as a model for greater interdisciplinary efforts within the school. The art teachers share a passion for human rights and social justice and were eager to learn more about the realm of genocide studies. The curriculum was designed from September, 2009 to December, 2009, following approximately eight hours of work, which then led to its implementation on January 11, 2010. The unit lasted a little over two weeks, followed by student production of original artwork based on the analytical notion of received curriculum, which extended to an additional four weeks.

This study chronicles our shared experiences as educators devoted to the betterment of Holocaust and genocide education, as well as the impact of the curriculum on the student experience.

This study united two of my greatest passions: genocide education and the arts. The power of art is personified by the artist's journey to make public the critical imagination, perceived sensory contributions from the environment, and its symbolic renovation in some form or medium. A student inquiry into human rights and empathy must begin with a study of genocide, but because of its complexity, I felt that the inclusion of arts-based sources offered perhaps the best hope for a truly engaging curriculum. As Totten and Feinberg (2001) state, "Unlike the printed text, which unfolds over time, pictorial art can speak volumes at a glance" (p. 239). The use of aesthetics allowed for students to not only gain understanding through a variety of media, but also to represent the critical shades of meaning that they gained through the study of such human experience (Eisner, 2002a). The student population for this study was asked to evaluate a variety of aesthetic forms: visual art, poetry, and music, all of which were related to the experiences of victims and perpetrators of genocide, and then to render this understanding in an original artwork. The arts can create relevant bridges from the past to the present, or as Dewey (1934) claimed: "Art celebrates with particular intensity the moments in which the past reinforces the present and in which the future is a quickening of what now is" (p.8).

The human stories associated with genocidal events are so profound that the use of text, while playing an important role, can be limiting. This is exemplified by the increasing number of art collections associated with the Holocaust and genocide such as:

Yad Vashem's Art Museum (www1.yadvashem.org/new_museum/art.html), the virtual museums housed at the University of Minnesota's Center for Holocaust and Genocide Studies (www.chgs.umn.edu/), the Legacy Project (www.legacy-project.org), the Beit Lohamei Haghatat Museum (www.gfh.org.il), and the United States Holocaust Memorial Museum (www.ushmm.org), along with several other galleries around the world. Thus the arts play a prominent role in genocide education and aesthetics allow a different view of genocide and the Holocaust, which is "Based upon the experience of the individual – using a medium that appeals not only to the intellect, but also penetrates straight to the heart" (www1.yadvashem.org). A Holocaust survivor and artist Samuel Bak (2001) provides one interpretation of art's unique power:

Mine was the story of humanity that had survived to great wars and whose world now lay in shambles. Survivors were trying to repair the damage, to reconstruct what had been lost, to recreate something that would resemble in their eyes what was gone forever – and if possible to prevent additional or future suffering. A survivor myself, I observed and understood their need to reinvent life. Their story was my story. And in me it was also a story about a trauma that had been silenced for too many years. Now its emergence could be seen as a sign of resilience. These were the elements of my inner self that were asking to be communicated through my art (p. 478-479).

Student interaction with the images and narratives related to this content evoked a multi-sensory response and a seemingly more complex manipulation of form than might be revealed in a non arts-based curriculum. Greene (1995) alluded:

At the very least, participatory involvement with the many forms of art can enable us to *see* more in our experience, to *hear* more on normally unheard frequencies, to *become conscious* of what daily routines have obscured, what habit and convention have suppressed (p. 123).

Emotionally-taxing programs of study need to be accompanied by the freedom of expression that is curried by aesthetic education. It is essential that students within

genocide or Holocaust curriculum are afforded reflective opportunities to sort, process, and consider. This is the nature of the conversations had between the student and the sketch pad, the student and the computer, and the student and the canvas.

Definition of Terms

Non-Discursive Sources: Image-based sources such as art, photographs, and video (Epstein, 1989).

Aesthetics: The kinds of experiences associated with reflective and conscious encounters with the arts (Greene, 2001).

Aesthetic Approach to Teaching and Learning: Concerned about perception, sensation, imagination, and how they relate to knowing, understanding, and feeling about the world (Greene, 2001).

Educational Connoisseurship: Developed by Elliot Eisner as part of a research methodology whereby the researcher approaches a classroom as an expert, or connoisseur, with the intent to reveal subtle nuances of teaching and learning in a given setting (Eisner, 2002b).

Educational Criticism: Also developed by Eisner as the process by which a researcher makes the evaluation of an educational setting public by revealing the findings within a study (Eisner, 2002b).

Holocaust (or Shoah): It was the systematic, bureaucratic, state-sponsored persecution and murder of approximately 6 million Jews and millions of others by the Nazi regime and its collaborators. Although a genocidal event, there have been a vast number of resources dedicated to the study of this specific event in history, so at times, it will be singled out within this text and the ensuing curriculum. It is also named specifically by

curriculum requirements across several American states whereas other genocidal events took place in Turkish Armenia, Rwanda, Bosnia, etc. are not required (www.ushmm.org).

Intended Curriculum: The explicit goals or objectives of a school, classroom, or curricular unit planned at the outset (Eisner, 2002b).

Enacted or Operational Curriculum: The pedagogical transformation of goals into reality and the unique set of events that take place within a classroom (Eisner, 2002b).

Received Curriculum: What the students actually perceive and learn in an educational setting, but it may not be what was intended or enacted – see below.

Hidden Curriculum: The hidden messages received by students often unintended within a classroom.

Null Curriculum: What is NOT taught, may actually be as important as what is taught (Eisner, 2002b).

All names of schools and individuals in this study are pseudonyms.

Rationale: Teaching About, Against, and to Prevent Genocide

The International Criminal Court issued an arrest warrant for the Sudanese President, Omar al-Bashir, on March 4, 2009. The action represented the first of its kind in that the warrant was issued for a seated head-of-state. Bashir had been indicted for war crimes and crimes against humanity (with the possible inclusion of a charge of genocide currently weighing in the balance), in the Darfur region of Sudan, where atrocities had been taking place since 2003. Several nations, including the United States, have declared the events in Darfur, Sudan, genocide. On September 9, 2004, then Secretary of State Collin Powell declared in testimony to the Senate Foreign Relations Committee that the Sudanese government, and its proxy militias, the Jingaweit, were guilty of genocide

against the people of Darfur (www.america.gov/st). The legal battle that may now ensue is less important than the fact that the international community is standing witness to the first genocide of the 21st century. Several grass-roots organizations, such as the Genocide-Intervention Network (<http://www.genocideintervention.net/>) and Save Darfur (www.savedarfur.org), have joined the efforts of the USHMM and its recently formed Genocide Prevention Task Force (www.ushmm.org/genocide/taskforce), as well as aspects of the international community and subdivisions of the United Nations (UN), in an effort to bring the current genocidal campaign to a halt. Although these efforts are more widespread than anti-genocide movements of the past, they have yielded little relief for those in peril. While the crimes commence, the rest of the world collects evidence, and people suffer.

In 1948, the United Nations adopted the Convention on the Prevention and the Punishment of Genocide, largely due to the groundbreaking work of prosecutor Raphael Lemkin. Prior to 1944, the word “genocide” did not exist, but the UN Resolution 260 (III) now articulates the following:

Genocide means any of the following acts committed with intent to destroy, in whole or in part, a national, ethnical, racial, or religious group, as such: killing members of the group; causing serious bodily or mental harm to members of the group; deliberately inflicting on the group conditions of life calculated to bring about its physical destruction in whole or in part; imposing measures intended to prevent births within the group; forcibly transferring children of the group to another group (UN, *Resolution 260 (III)* Dec. 9, 1948).

Not only does the convention detail the crime, it also describes the measures that countries are obligated to take upon the declaration of a genocidal event. In 2004, the US declared the mass atrocities in Darfur as genocide. However innocents today remain at great risk. The Democratic Republic of the Congo, East Timor, and Burma, among other

countries, are embroiled in conflict that threatens to render the fabric of shared humanity asunder. There has been a resurgence of hateful rhetoric, and the creation of the “other” in areas of Europe and the United States. Students and the population at large will face, and have faced, decisions of great moral consequence and personal responsibility. Genocide curriculum can empower individuals to face these decisions with a vigorous and just mindset. The great pace with which our civilization gains connectedness in information, commerce, and passions reveals the growing necessity for greater understanding and empathy. Elie Wiesel articulated the importance of leadership at times of moral crisis in his Nobel Prize Acceptance Speech on October 10, 1986, when he stated:

Human suffering anywhere concerns men and women everywhere... There is so much to be done, there is so much that can be done. One person – a Raoul Wallenberg, an Albert Schweitzer, Martin Luther King, Jr. – one person of integrity, can make a difference, a difference of life and death.

Developing an Anti-Genocide Constituency

Vital to any anti-genocide movement is a constituency. If people are unaware, uninformed, and unmotivated, there is little chance that political pressure will develop with enough virulence to hold nations accountable as parties to the UN Convention on Genocide. The invaluable lessons to be gleaned from witnesses, survivors, and defenders of civilians in the face of past genocidal events should be incorporated into school curriculum. As Landau (1994) states:

If taught properly, the Holocaust... has the power to sensitize them to the dangers of indifference, intolerance, racism, and the dehumanization of others – the ideal educational formula for creating good, responsible citizens in a multicultural society” (p.60).

Teaching about genocide can demonstrate not only the darkest possible human endeavor, but also the power of human resistance and remarkable personal courage. Related to the curriculum for this study, tremendous courage was repeatedly exhibited by artists during the Holocaust, due to the personal risk involved in creating records of daily life in the ghettos or camps, of any form, which was strictly forbidden. According to Toll (1998): “The Holocaust artist, true to his inner values, expressed his own form of resistance and displayed an enormous fight for survival” (p. xviii).

One concession that has remained a prevalent motivator for me throughout my career, and more specifically throughout this study, is that as human beings today we share the planet with millions of survivors, bystanders, and perpetrators of genocidal events and mass killings. Although it may be impossible to understand what cannot be understood, I feel a sense a shared responsibility to proclaim this history. I have sought to challenge my own life as a teacher and citizen, and to challenge the notions of others, including students. As each day passes, the opportunity to gain primary source information from Holocaust survivors wanes. However, tremendous efforts to accumulate scholarly research from this aging demographic have been made over the past several years such as the Shoah Foundation at the University of Southern California (<http://college.usc.edu/vhi/>) launched by the work of the filmmaker, Steven Spielberg, and the Florida Institute for Instructional Technology, within the University of South Florida’s College of Education (<http://fcit.usf.edu/holocaust/DEFAULT.HTM>), and several Holocaust awareness institutes across the country. Furthermore, scholarly research is also amassing grave details and a survival epilogue from a number of other genocidal events such as the Genocide Education Project (www.genocideeducation.org),

and Facing History and Ourselves (www.facinghistory.org), and the Anti-Defamation League's, *Echoes and Reflections* (www.echoesandreflections.org). Schools and more specifically, earnest and daring educators have a key role to play in making possible a successful transfer of this horrific legacy. The cries of “never again” have been largely silenced as one genocide followed another in the last half of the 20th century. However, the contemporary genocide in Darfur serves to establish the current relevance and hopes for increasing awareness about mass murder and the need for intervention in a more inclusive human rights curriculum.

While it may not be possible to prevent or even contain perpetrators of genocide from carrying out their evil objectives, a need exists for a well-educated and empathetic population from one end of the globe to the other to protract change (Totten, 2004). Any educator with an inkling of appreciation for universal human rights needs to consider the inclusion of genocide curriculum. Fortunately, the complex topic of genocide provides several avenues through which students may encounter the danger associated with historical issues of prejudice, racism, and stereotyping or the creation of the “other.” Genocide provides a context for exploring the hazards of remaining indifferent and silent, when the oppression of others takes place. Students are offered opportunities to struggle with the question of power. According to the USHMM, among the goals of genocide education is to create social activism that can be used not only to chronicle genocidal events and the impact upon the human condition, but also to empower students to speak out against hatred and the violence that often accompanies it (www.ushmm.org). As educators, we endeavor to create empathetic engagement with students that leads them to think critically about their frame of reference, employ passions that lift their

consciousness, and compel them to seek personal enlightenment. We yearn to create an atmosphere that is both safe and enriching based on the creation of relationships, challenging discourse, and relevant content. With these carefully considered forces at work, the demand of the educational system, particularly within the United States, to examine what it means to be a responsible citizen guides many curricular decisions. The importance of genocide education, according to one contemporary organization, is stated as the following:

As global citizens, it is imperative to recognize and understand that genocide continues to occur in the twenty-first century. To fully understand what this means, it is important to become educated on the frightening scope of genocide and its implications. One cannot just simply learn that millions of Jews were killed during World War II. Rather, we need to know that during the Holocaust, specific minority groups were intentionally targeted to be destroyed due to ethnic hatred (www.genocideintervention.net/educate).

The implementation of genocide study can be an integral component in education with an eye on social justice and democratic citizenship.

Despite the gripping argument to the contrary, the teaching of genocide is not a universal expectation. The topic is difficult to teach in a way that does not trivialize the events, sensationalize the violence, and draw comparisons of pain. Therefore, the coverage of any genocidal event must reflect upon its uniqueness. The experiences of individuals swept under by these horrific details are not comparable, but the pre-existing conditions and legacy of prejudice leading to these events have some common threads. It is impossible to honor the suffering of any individual, family, or group by attempting to quantify their plight. Genocide is a complex topic that requires considerable depth of study and should employ several sources of information. Tackling issues meant to inspire

intervention and prevention of genocide can be taxing to the most dedicated teacher or activist (Totten, 2004).

Human rights education, as part of secondary school social science curriculum, must begin with discourse surrounding the ultimate extension of human hatred and depravity: genocide. Great efforts have been made to remember the Holocaust and its uniqueness in world history, but additional lessons may be gleaned from a study of other genocidal events that have directly impacted several groups of American citizens, many of which are traditionally underrepresented in secondary schools. If a goal of genocide scholarship is to ensure that public pressure can exert enough political force to intervene in future and contemporary events, then study of genocidal events, along with the Holocaust, provides the most comprehensive avenue. Innovations in instruction are being created by way of a global effort as museums seek to preserve and collect resources, provide access to digitalized testimonies, and most importantly for this study, demonstrate the influence of non-discursive sources such as art and poetry. Education is under continual pressure to transform and become something greater than it has been in the past, embodied by reformers and courageous thinkers such as John Dewey, Elliot Eisner, and Nel Noddings, among many others. As educators and curriculum planners look forward, they must remember the past; as they look toward student achievement, they must remember what humans can accomplish; and as they look for the correct path upon which to direct education, they must remember the conduits that have led to destruction: the legacy of European colonization, the rise of anti-Semitism, and other forces that seek to classify and dehumanize victims (Stanton, 2007).

It is imperative that students and educators understand that genocide did not occur in a vacuum without warning. The tempest of hatred that engulfed Europe under the Nazi regime was unique in human history, but the racial thought that permitted such an event had accumulated and lingered over centuries (Mosse, 1997). Hitler's evil persecution of millions of people was a calamitous event that was the product of politics, science, philosophy, and religion, and which developed in a highly civilized and sophisticated society (Yahil, 1987). Perhaps these realizations are where the most disturbing and urgent obligations rest. "Never again," is a vital objective in genocide education, and it is one that transcends time, as evidenced by the repeated offenses committed in the name of hatred. Intolerance is a common characteristic of too many societies, and as schools from the primary level to the university level endeavor to combat its existence by creating empathy and cultural awareness, genocide studies can play a strategic role in contributing to valid curriculum. Lessons from the Holocaust and other genocidal events are appropriate for any society, are applicable across cultural lines in most instances, and beyond these reflections demonstrate what is possible when hatred evolves unrestrained. A commemoration ceremony for the liberation of Auschwitz was juxtaposed against a series of anti-Semitic attacks in Europe, particularly in France where such occurrences jumped by 20% in 2004 (Anonymous, *Economist*, 2005). There have been several episodes of vandalism at synagogues and desecration within Jewish cemeteries, where the Nazi swastika has adorned several memorials and gravestones. In Germany, deputies of the National Democratic Party in Saxony caused a scandal by refusing to join in a minute's silence for victims of the Holocaust. These and other incidents that have taken place in Europe recently may be isolated and unorganized, but they are certainly

substantiation for educational opportunities in curriculum. Teachers have an opportunity, perhaps even an obligation, to integrate these events into curriculum and augment student consciousness.

The Study

Researchers at all levels have peered into classrooms that utilize genocide curriculum in a concerted effort to mold and perfect its implementation. With the purpose of revealing unique and subtle shades of meaning in the description, interpretation, and evaluation of the human experiences of both students and educators, the topic of genocide has garnered scholarly interest (Totten, 2004). The complexity of the topic itself weighs heavily upon the participants, and researchers must tread carefully and deliberately through the emotionally exhausting malaise within a classroom immersed in human tragedy. The longing of the researcher to make an impactful contribution to the field carries a cumbersome responsibility and remains a humbling endeavor. The study of students, many of whom are dealing with the epitome of human sorrow, genocide, for the first time, requires patience, compassion, and great care in order to capture the subtle nuances of the unveiled human experiences. The curriculum described in this study was designed to utilize non-discursive and other aesthetic sources to facilitate an arts-based approach to teaching and learning.

Research Questions. The research questions that guided this study were designed to give an emergent essence to a topic that befits such discourse. The study sought to understand several outcomes derived from the integration of the aesthetic sources within genocide curriculum. It sought to understand the experiences of those involved within the study, both students and educators. I examined the intended curriculum, the curriculum

design and objectives, and the operational curriculum, the attempt at imparting learning. Finally, I observed the received curriculum, what the students learned during the unit of study, the hidden curriculum, what students learned that was not intended, and the null curriculum, what was not taught revealing possible explanations for its absence, and hoped to contribute to the field of genocide education as well as arts-based education.

The study was shaped by four overarching questions. *First, how do teachers employ a variety of forms of representation to teach the complexities of genocide?* Related sub-questions included: What is the rationale for teaching about genocide? How and why were specific pieces chosen as part of the curriculum? Answering these questions allowed me to reveal the intentional curriculum and the objectives of the unit.

Second, what is the experience of the student-participants as well as the educators within this curriculum? This question was proposed to examine the lived experiences of those involved in an effort to divulge the operational, the null, and the hidden curriculum. What is being taught and what is not being taught? What are the emotional and sensory experiences of those involved, and how do the processes at work avail opportunities for further study and refinement of practice in the art of teaching? It was essential that the students, as well as the participatory educators had a voice in this study. Therefore, continual feedback regarding observational and interview data was paramount to the study, and a key factor in the empowerment of those involved.

Third, what do students perceive about genocide and the Holocaust when the curriculum is taught using a variety of forms of representation such as visual art, poetry, and music? Fourth, what types of meaning can students demonstrate through forms such as photography, painted works, sketches, and computer imaging? Students and educators

must have requisite knowledge of art as well as genocide education prior to the creation of original artwork, and must also allow for the release of the imagination by soliciting freedom of form. Investigation of this question attempted to reveal the received curriculum. Through the process of observation and interview, I reveal themes that surface across forms. I also analyzed student artwork and used interviewing to give voice to the artists.

The Method. The qualitative research method developed by Elliot Eisner (1998), *Educational Connoisseurship and Criticism* holds great potential for providing valuable insights into the impact of genocide curriculum upon students and for contributing to more effective curricular and instructional practices. Educational connoisseurship is the ability to know, and what we know is based upon the ability to *see*, not merely to look. Educational criticism refers to the process of enabling others to see the qualities of an experience vicariously (Eisner, 1998). This qualitative methodology was chosen to gather information about the human experience and the delicate traces of meaning revealed in the appreciation or connoisseurship of original artwork, curriculum, and teacher and students interactions.

This methodology also allows for the empowerment of the individual in the process of data collection. In some methodologies, the participant-observer is a liability, but in this type of qualitative inquiry it is a strength. My active involvement as the primary instrument of data collection, analysis, and interpretation has yielded a study that expresses as much about my role as it does the setting and the transactional knowledge generated. Because of the aesthetic nature of the curriculum and the data, it was necessary to approach its public face in a similar fashion. In the following chapters I have

endeavored to provide the reader with a deep and vivid description of the setting, approached the interpretation in an expressive and metaphorical narrative, and evaluated the findings through a lens (at least one as honed as can be expected given the level of experience I have attained) of connoisseurship. What I was able to *see* was largely based upon the knowledge I brought to the setting and events. As opposed to making attempts to remove myself wholly from the study, I chose to negotiate from a position of strength by clearly outlining the bracket of my prior and emerging level of expertise. This also allowed a tremendous opportunity, unlike many teachers I know, to face my own art with fierce scrutiny and reflect in great depth about my own practice of teaching. There are issues associated with qualitative inquiry such as objectivity, ethics, validity, and generalizability, but I saw this study as an artistic undertaking and not a scientific one. Science states meaning matter of factly, but art expresses it, and the symbols used in science are representational while those used in art are presentational (Dewey, 1934).

The research questions were emergent in nature. They provided a guide for the study, but as the curriculum was part of the study to be analyzed: it was not a prescription or treatment. The idea of using a quantitative method did not seem appropriate. Not only did I want to know if the students acquired greater understanding of the curriculum, but I also sought to learn about the experience. Although I used formal and informal interviewing to ascertain revelations in this regard, I did not want to suppose this experience could be quantified. This type of quantification is appropriate in other instances, but the difficult moral lessons that are tendered by Holocaust and genocide curriculum are complex and nuanced. Teaching about the Holocaust and genocide through the arts evokes such vivid pictures and accounts, often personalized by students

and teachers, that educational criticism based upon connoisseurship was more likely to unveil these subtle experiences and connections, whether spiritual, political, philosophical, or cultural, created within the student and teacher narratives. The production of original student art, and my analysis of it, played a central role in this investigation. I wanted student achievement through the arts to be a vibrant voice in this study. The aesthetic foundations of education are part of a vital legacy that needs to be reinvigorated, and my hope is that this particular study will help to illicit greater acceptance of this potentially nourishing past and foster greater impetus for inclusion of the arts in any curriculum.

Few studies of this nature have been done. Toll (2000) studied the implementation of visual and literary arts within the New Jersey, state-mandated Holocaust curriculum. As a survivor herself and acclaimed author, she provided the curriculum, consisting of her own artwork produced while in hiding during the Nazi occupation of Poland. She uncovered tremendous power of the arts to transform student knowledge. Schweber (1999) used *Educational Connoisseurship and Criticism* in her doctoral dissertation to evaluate the classrooms of four experienced teachers of Holocaust curriculum, but there are currently no studies that employ the evaluative forms of Elliot Eisner to study a collaborative approach to the teaching of genocide through art and history.

The framework that provided the basis for answering the research questions was the six dimensions of schooling: the intentional, the structural, the curricular, the pedagogical, the evaluative (Eisner, 1998) and the aesthetic (Uhrmacher, 1991). These dimensions are foundational elements of educational connoisseurship and a conduit through which the experiences of students and educators were made public. The

intentional dimension seeks to describe the objectives explicit within a classroom as well as those that are actually employed. I wanted to know if what we were trying to accomplish as educators was actually accomplished. The intended curriculum, the operational curriculum, and the received curriculum, along with the “hidden curriculum” (the underlying messages received by students), and the “null curriculum” (what is not being taught), are vital mechanisms for understanding the educational endeavor. The structural dimension is devoted to the organization of the school, time use, space, and how these factors may impact the experiences within a classroom. I wanted to know how the schedule of classes as well as the new policy of open campus might impact the classrooms and experiences within the study. The curricular dimension refers to the choosing of content and eliciting modes of student thinking. As the curriculum of this study was created by the participant-educators, with some input from the students, I wanted to assess its quality and reflect upon how it might be changed in the future. The pedagogical dimension describes the manner in which the curriculum is arbitrated by the teacher, or teachers. I endeavored to extract the personal signatures from the four educators to determine the role of relationships and trust upon student engagement. The evaluative dimension refers to the ways in which educators assess student learning. As a history teacher, I was anxious to learn about how the art teachers evaluated the student work and how this impacted my own practice of assessment. Finally, the aesthetic dimension refers to the types of sensory experiences had by the students.

Connoisseurship is a private act of appreciation, but criticism makes this act public. Educational criticism is designed to transform the qualities of a learning environment into a public form that illuminates, interprets, and evaluates the qualities that

have been experienced (Eisner, 1998). The structure of this criticism adheres to Eisner's *Four Structures of Educational Criticism*. One, *Description*, was used to provide readers with the potential to vicariously participate in Prairie's art rooms. *Interpretation* placed the events and experiences within context by explaining their meaning. The third dimension, *Evaluation*, required appraising the kinds of experiences had by the individual participants. And finally, *Thematics* was employed to identify recurring messages and summarize the essential features of the study. By using educational criticism, I was able to render an artistic guide, a series of moments captured in time, but unleashed to the imagination. I hoped to challenge those opposed to greater inclusion of the arts in education, not only in curriculum, but in the evaluation of teachers and the art of teaching. However, I also hoped that those readers with similar interests and classrooms, would find in this study, an engaging and challenging example that might further refine their own art.

The Researcher. My interest in history extends from my earliest memories as a child: model-building, television, and conversations with my maternal grandmother. She was a Naval Wave during the Second World War and her personal stories of hardship, loss, and also pride propelled me toward a desire to know more about this conflict, and others. She sheltered me from stories as a young child that would only become clearer as I grew older and better able, according to her predetermined notion of my mental well being, to handle the difficulties of her family's story. One particular conversation stands apart in my memory. I asked her about her knowledge of the Holocaust and her response revealed a weakness in her seemingly impenetrable armor: "We just did not know. It is terrible, but maybe we didn't want to know. You know my brother... well." The lament

in her expression indicated two things: the conversation would only continue with a subject change, and that there was more to this story. She was one of four siblings who enlisted in some aspect of the war effort, and her brothers had seen combat in varying durations and theaters, but two had served in Europe at the end of the war. There was a fundamental sadness when she mentioned her brother, that prior to my inquiring about the Holocaust, had never appeared. Although I attempted to gain greater clarity more recently, I have yet to unravel the veil of secrecy that shrouded this particular conversation. Her expression and my feelings, along with an extensive list of questions from that moment, have been engrained in my own experience as a learner, and now educator.

Approval and Support of this Study. The study was approved by the school principal as well as the school district, and both indicated considerable interest in its findings. The district, as well as the high school, expressed the need for greater inclusion of critical thinking within the curriculum and the interdisciplinary approach exhibited by this endeavor represented a vital need for our school. The decision to pursue this study at my place of employment raised some interesting questions, many of which I will detail later, but one thing I feel necessary to address at the outset is the notion that this was a sample of convenience. In order for this study to take place, tremendous cooperation was needed by Prairie's administration, the art teachers, the parents, and the students. All full-time teachers at Prairie teach at least five out of seven periods of the day. The master schedule had to be designed in April 2009 with this study in mind. All AP Studio Art course were offered during the fourth period of the day, so in order for this study to take place I needed to have that period set as a planning period. So, two departments had to

coordinate schedules which was not an easy task. We had to ensure that these schedules did not impact students' choice of classes, so another social studies teacher willingly gave up his fourth period plan for this endeavor.

I was also careful to ensure that parents of the art students were fully aware of the potential study, so I developed a presentation and informational bulletin that was housed on my teacher website (Appendix H). All curriculum materials were also placed there for viewing, but a proposed parent informational meeting had no demand and was deemed unnecessary. The three participant-educators provided unrelenting access to resources and their time. As a full-time teacher and the coach of a winter sport, the ability to pursue this study required the sacrifice of too many people to seclude in the acknowledgement portion of this document, and I hope it assails many concerns about this work being the product of convenience.

The subsequent pages detail the extensive efforts of many individuals expressed through the voices of the educators and students. Chapter Two provides the context for the study in the review of literature as it pertains to genocide curriculum development and the role of the arts, but it also informs the reader as to the inspiration for the method and makes passing reference to the impact on students. Chapter Three describes the methodology: the setting, the participant-educators and the student-participants. It also attends to the data collection strategies and analysis. The story of this study, highlighted by the interpretation and evaluation of students' artwork, as well as the unique journeys which led to art's creation are contained in Chapter Four. The final chapter provides the evaluative conclusions and limitations of the study, as well as the recommendations for further study and the lived-life of this particular study beyond these pages.

Chapter Two: Literature Review

Introduction

The purpose of this literature review is three-fold. It roots the study within the context of other studies related to genocide and Holocaust education, it provides me with an opportunity to bracket my own views within a framework of genocide studies which provided the impetus for the curriculum development, and it establishes the context of the study related to the role of arts in schools. Because of the nature of this project, I also use this chapter to help the reader better understand how the literature informed the design and implementation of the study. I also found it important to make explicit how the literature itself impacted the curriculum as well as make passing reference to the impact of the curriculum on students. I recognize that the inclusion of this material in this chapter may be regarded as somewhat unorthodox; however, I felt that it was essential to understanding the experiences as a whole.

The curriculum for this study was influenced by three objectives promoted by the Interim Director at the Center for Holocaust and Genocide Studies at the University of Minnesota, Dr. Ellen Kennedy: *Teach About Genocide*, *Teach Against Genocide*, and *Teach to Prevent Genocide* (www.genocidescholars.org). *Teaching About Genocide* was an important element in this venture for several reasons: genocide must be taught using facts and figures, it must be taught to alert today's population about the common factors and patterns that can lead to such events, it must be taught to honor the uniqueness of

each culture and each event, and it must be taught to re-humanize the individual victims, perpetrators, bystanders, and heroes that have been dehumanized by these events.

Teaching Against Genocide was another key objective in this study for these reasons: it was important for students to recognize manipulation and “othering” when present, to enable students to understand manipulation and “othering” for what it is, and finally to teach students to have the personal conviction to oppose their own acts and stand against these acts in others. *Teaching to Prevent Genocide* was a vital objective because merely having knowledge of genocidal events does not arrest future events. Student must be empowered with the knowledge that enables them to take personal responsibility and action, summoning what Zimbardo (2008) refers to as the “Heroic Imagination.” Students can act in several ways, including education, political advocacy, and fundraising for various groups dedicated to the security and safety of innocent people.

These objectives also served as an organizational framework for the literature review. The context of this study is grounded in the first section by explaining how other studies fit within these criteria: Teaching About, Teaching Against, and Teaching to Prevent Genocide. In the second section, genocide scholarship and its resources are organized in a similar manner. The last section is devoted to the role of the arts in meeting these objectives.

This literature review provides the necessary context for the study, but for me professionally, it serves another function. As a history teacher I have always sought to increase my content area knowledge and have been fortunate in my current position to be able to re-craft and rework my curriculum. Upon completion of this literature review, the process will continue. As a painter converses with the canvas, the brushes, and the

pigment in an ever-flowing state of manipulation and contemplation, the classroom is my canvas, the instructional strategies are my brushes, and the students are my paints.

Together we converse about society's pains and exultations, miseries and triumphs, and good and evil.

Context of the Study

Although numerous studies related to Holocaust and genocide education have been published within the last twenty years, this study is unique. Following an exhaustive search, I found no study that combined the efforts of social studies and art teachers to craft curriculum with the intent of empowering students to create original artwork related to the stated goals of this endeavor. I began my search at the University of Denver's library, and over the last year have repeatedly searched from satellite locations through ProQuest's online index of dissertation and theses. I used a variety of search terms:

Holocaust education, genocide education, Holocaust art, genocide art, teaching history through art, history and forms of representation, Eisner forms of representation history, and social studies aesthetics. I then read appropriate abstracts and when I found evidence of thematic and substantive content area connections, consulted the full text. Only one of the full-text dissertations was not available as an electronically viewable file and was borrowed through interlibrary loan from Harvard University's library.

Studies that Teach About Genocide. Several studies represent efforts to reveal and describe instruction or curricular development about genocide, although none indicate that students were empowered to act. These studies focused upon best practices of expert teachers, historical development of Holocaust and genocide education, or on appraisals of the curriculum itself.

Teaching students about controversial issues is a difficult enterprise and the moral implications associated with teaching about the Holocaust or genocide certainly adds to this debate. Waterson (2007) studied four teachers who taught the Holocaust and genocide in a comparative fashion (in itself a controversial issue that I will address in the next section of the literature review). In this in-depth qualitative case study, Waterson uncovered common themes across all four cases despite the fact that each educator's approach and pedagogy was varied. The importance of access to curricular materials and professional development along with the motivational desire to make students better citizens were key features of this study. Mitchell (2004) focused upon expert teachers as identified by Tennessee's Belz-Lipman Holocaust Educator of the Year Award. These educators originated from a variety of disciplines and the qualitative study found commonalities in the materials used, as well as the importance of teacher training, as a foundation for quality curriculum and instruction. The materials were derived from a variety of forms of representation, including the aesthetic forms of poetry, narrative, and film, and the success of these teachers was largely based upon this variety.

Fallace (2004) studied the longitudinal impact of Holocaust education in the context of teaching history. Fallace describes the rise of Holocaust education as unique in its grassroots, teacher-led effort, many of whom were not Jewish. Similar to other studies, Fallace found the impetus for this curriculum as a driving force to help students better understand and appreciate the moral and ethical dilemmas of their time. Another interesting summation from his work was the debunking of the idea that Holocaust education had been pushed by Jewish elites into the realm of curriculum. Both Fallace and Donvito (2003) point out that many states have mandated Holocaust curriculum into

state standards. Donvito's study focused on New Jersey public middle schools to ascertain the role of the mandate's influence on the classroom. Using quantitative assessment based upon survey data, Donvito describes the mandate as the single most important factor in this curriculum's implementation as well as the role played by the New Jersey Commission on Holocaust Education in providing teachers with the necessary resources to assist in this transition. Indeed access to materials remains a vital force within this curriculum, as it does with many others.

Another historical study assesses the role of Holocaust education in France. Lefebvre's (2010) study was driven by the upsurge of anti-Semitic violence in the early part of 21st Century France. By looking at the efforts made to reconcile the role played by the Vichy Regime and its cooperation with the Nazi Third Reich, Lefebvre noted that Holocaust education was a seemingly important factor in reducing the level of anti-Semitism in France, but these efforts now seem to be less impactful. She pointed to the need to approach this curriculum with greater vigor and a more critical lens if this reemergence of anti-Semitism is to be halted. This critical lens must take into account the changes of anti-Semitism in France caused by immigration, a shift from anti-Semitism to anti-Zionism (focused against the state of Israel itself), the efforts of other groups who have sought reparations as victims, this according to Lefebvre lessening the image of Jews as the sole victims of genocide. This last point has brought controversy and criticism to this type of curriculum in many circles.

Although not directly related to the Holocaust, Epstein (1989) studied the impact of using a variety of forms of representation in social studies curriculum. Her study was conducted in a school setting similar to my own: the majority of students go on to attend

four-year universities or colleges, the vast majority of students are Caucasian, and the number of students who receive free and reduced lunches is less than ten percent. Epstein taught a unit on slavery. Slavery in the Americas has traditionally escaped the portrayal of genocide because of what Stannard (1992) describes as the “Eurocentric bias that lumps undifferentiated masses of ‘Africans’ into one single category” (p. 151). Epstein used non-discursive sources such as songs, arts, narratives, and legends and allowed the students to produce work in a variety of forms of representation. Similar to my study, she discovered that the students enjoyed the curriculum to a greater degree than they did other social studies units and they were able to comprehend multiple meanings from their interpretations. Her dissertation concludes with a compelling analytical prose promoting the adoption of aesthetic principles in the teaching and learning of social studies, an approach that I also support.

Studies that Teach About and Against Genocide. Several studies provide evidence of the outcomes that imply student action as well as understanding. Students in these studies demonstrated critical thinking and were explicitly led to awareness of personal responsibility, one of the tenets of the objective to act against genocide. Although the aforementioned studies may well have witnessed similar student actions, they were not overt.

Carlberg (2008) employed qualitative data collection methods to describe and interpret Holocaust educators’ attempts to reveal transformative learning in their high school students. They fostered critical reflection and teaching, employed a variety of sources including images and literature, and sought to teach for change. The study revealed that the teachers found that this transformative learning approach transformed

the world-view of the students. Lindquist (2002) studied the practices of knowledgeable and experienced teachers of the Holocaust, focusing on teachers identified as Fellows of either the Mandel Fellowship Program or the Teacher Fellowship Program of the United States Holocaust Memorial Museum. The findings demonstrated a focus and support for Holocaust and genocide education found in similar studies of best practices. This curriculum generated a high level of interest from students which led them to demonstrate quite sophisticated thinking processes while considering essential moral and ethical themes. The themes included attention to the power of language, the ability to frame the event within the context of modern society, and the personalization of the history for students.

One of the few studies concerning Holocaust and genocide education that employed aesthetic sources was associated with a dance performance, *In Search of the Deep Politic: Light/Holocaust and Humanity Project, an Arts, Education, and Civic Partnership*, (Hasty, 2007). This qualitative case study of the Holocaust sought to understand the impact of the alignment of school-based and community-based learning activities and the pedagogical possibilities for Holocaust education conceivable through multiple forms of representation, specifically dance. Hasty discussed the limitations related to historical content but raised important notions about the potential for deep emotional connections. Other interesting possibilities included implications for connections to the community and community engagement. He felt that awareness for these historical events was greatly enhanced, and as I will discuss later, student involvement in projects with a possible community connection, can lead to greater excitement and relevance for students.

Studies that Teach About, Teach Against, and Teach to Prevent Genocide.

The studies discussed within this section are related to my hopes and aspirations of my study, and many of them employed aesthetic approaches to teaching and learning. Among the many objectives identified by the United States Holocaust Memorial Museum for curriculum of this nature is that, “Students come to understand that it is the responsibility of citizens in any society to learn to identify danger signals, and to know when to react” (www.ushmm.org/education/foreducators/guideline). Acting to prevent genocide begins with the individual. Several studies demonstrated student and teacher outcomes in line with this objective.

As one of the most important studies in Holocaust education, Schweber’s (1999) qualitative study based upon Elliot Eisner’s lens of criticism and connoisseurship, detailed four case studies based upon two years of observations, interviews, and survey data. Schweber attempted to document best practices. Each of the four teachers that she pursued in this research had at least ten years experience teaching about the Holocaust, and were recommended by specialized organizations within Holocaust curriculum development and classroom instruction. She referred to this study as a “follow through” study, observing the entire process of the units taught beginning with the intended curriculum, then the operational, followed by the received. The four case studies represented a wide range of curricular representations, but as their foundation, was a commitment to instilling moral values in students, a key ingredient for prevention of genocidal events from a personal perspective. Each of the four teachers approached the teaching of the Holocaust much differently, had varying personalities, and worked with diverse populations within diverse settings, so the themes drawn together seemed to carry

tremendous scholarly weight. Although my own study is limited to one case, Schweber's work had a profound impact on my own practice, as a teacher and researcher.

One element of my study that I found significant in both observational data and student interviews was student empowerment. When creating original artwork, the artist has power to manipulate the material in an effort to reveal in the piece the thoughts, emotions, and imagery at work. Pecora (2006) studied a group of eight students and their teacher as they attempted to use the process of drama and theater in a course dedicated to the study of the Holocaust. He found that employing progressive educational techniques, such as drama, led to deep emotional connections to the content, as well as student empowerment and transformation.

In April, 2009, I encountered a dissertation that was both compelling and inspiring. A child survivor of the Holocaust, and critically acclaimed author and artist, embarked upon a study to ascertain the role that the arts might play in Holocaust education. This study (Toll, 2000) was derived in part from the curriculum theories of Elliot Eisner, as employing visual imagery in Holocaust curriculum can help to leave indelible impressions upon student memory (Eisner, 2002a). The study was unique, as there remains very few that studied educators who employed art and the aesthetics when teaching this content. Toll provided the art curriculum for two New Jersey public schools, one elementary and one secondary, studied the enacted curriculum, and then analyzed the data in an ethnographic study to arrive at the results. Toll argued that students within aesthetically-based curriculum learn a more humane and morally-charged history, leading to crucial understanding of one of the most challenging episodes in human history. Along with implementing the resources for the curriculum, the researcher collected examples of

student work, both original visual images as well as journal writing. This provided yet another source of data to add depth and substance to the results and this direct influence is evident in my methodology. Student work that revealed personal implications for this study, as it pertains to prejudice and hatred, and these findings are present in my study. Students in Toll's study not only expressed empathy through their pictures and journals, but also tolerance for diversity. The role that Toll's work played on my own study is indelible and it was my hope to honor her efforts by conducting a similar study while varying aspects of the study to look at similar methods in a different light.

There are a significant number of studies of classrooms, teachers, and students and the impact of Holocaust and genocide education. Beginning in the 1990's, Holocaust education has become more readily accepted and promoted as essential to student experience at all levels. As necessary criticism now looks more closely at the instructional practices, materials being employed, and objectives of student learning, several issues and implications need to be addressed. One of these issues is the need for appropriate content area background to approach teaching and learning within Holocaust and genocide studies. It is with this issue specifically in mind that this literature review continues.

Teaching Genocide and Holocaust Content

Several literature sources have impacted my practice of teaching, the formulation of curriculum, and the personal bracketing by which I evaluated the data related to the content of the study. I chose to include the works of Holocaust and genocide educators and curriculum developers, as well as genocide scholars who have not necessarily written curriculum, but contributed to my own scholarly interpretation of the content. I

maintained the use of the organizational framework described in the first section of this literature review to help maintain a sustained argument about best practices, as well as further explicate the curricular context of my study.

I felt it necessary to more firmly ground my background as a scholar related to this content, which I already described as an ongoing process, but my experience as a scholar has had a tremendous impact upon my own desires related to the type of content and curriculum that I have implemented in my classroom as a history teacher, as well as a participant-observer within this study. Many of the books that I have read as a student helped to formulate my personal stance on this content and have guided many of the decisions made within this study. As Eisner (1998) pointed out, the researcher brings with them a lens of personal views, constructs, and biases that are inextricable from any qualitative study, so I proceeded with this endeavor in mind to clearly state this bracket.

As an undergraduate history major, I had been exposed in a cursory manner to the events of the Holocaust, but when given an opportunity to choose from a variety of courses within this major I chose two classes specifically related to these events: *The History of the Holocaust* and *The Weimar Republic: The Rise and Fall of Nazi Germany*. Many of the books that I read as a requirement for these courses are still invaluable resources as an educator and contribute to this literature review. As I began my career as secondary high school teacher at Prairie High School, in 1996, I began to implement curriculum based upon the content, lecture notes, and books from my introductory coursework related to the Holocaust, but knew that this practice needed refinement and a continued expansion of my knowledge base. I worked diligently to refine my pedagogy and made several errors in judgment along the way. I knew that the students were

intrigued by the topic and used materials that I thought might peak their interest level, usually visually and emotionally graphic because I hoped to maintain student interest such as films: *Night and Fog*, *Genocide*, and even *Jacob the Liar*. I had students read accounts of atrocities without the knowledge base to answer many questions that would arise from students such as: *How could these people do these things to other human beings? Why didn't anybody do anything about it? How does the Holocaust compare to other mass killings or genocides?* I also spent little time teaching about the culture of European Jews prior to the Holocaust, which prevented my students from seeing the Jews under Nazi oppression as anything but victims. However unwittingly I made these mistakes, it was with these in mind that I sought to perform better, to paint a more complete picture of these events and others, to widen my students' perspectives as a transformed world-view, and to teach lessons dedicated to re-humanizing the victims, perpetrators, bystanders, and heroes associated with these events.

My pursuit of a Master's Degree in Curriculum and Instruction helped to create greater expertise in writing effective curriculum, which also had a positive impact upon my classroom, but it was as a doctoral candidate that I finally reached a point when I could answer student questions with greater clarity and a wealth of knowledge appropriate for this endeavor. The curriculum work that I completed in connection with this degree transformed my teaching, but the freedom to choose courses as a cognate in International Studies most contributed to the pallet of this content with courses such as: *Human Rights and the International Regime* and *Genocide and the Human Condition*. With particular attention to the course on genocide, I began to formulate ideas about teaching and instruction related to this content that again transformed my approach in the

classroom, with much of its content forming the foundational curricular elements of this study. I found ways to approach every social studies course I teach from a universal human rights perspective, driven by a much more cogent advance on this front, with a more intense passion, and with a variety of new brushes and canvases with which to attack the formidable forces of hatred, prejudice, and ignorance.

One of the controversies surrounding the teaching of the Holocaust and genocide lies in the theoretical decision to teach about several genocidal events, or to focus primarily on the Holocaust. The question at the heart of this matter remains: *Is the Holocaust unique?* Teaching about other genocidal events as well as the Holocaust, especially within the same unit, course of study, or classroom implies comparison, or a comparative approach. Throughout the curriculum unit implemented for this study, I chose to teach about a number of genocidal events, but was very careful not to use the phrase “comparative.” One of the guidelines for educators outlined by the USHMM specifically addresses the idea that educators should, “Avoid comparisons of pain” (www.ushmm.org/education/foreducators/guideline). The premise being that it is impossible, and in many ways dishonorable, to compare the lived experiences of individual victims across such a wide array of variables and students should be discouraged from attempting to rank one series of events as worse than another. I chose to teach about several genocides because I believe that it is possible and imperative to be able to recognize similar forces of hatred, dehumanization, and government influence in a wide variety of events if a student was going to feel compelled to act.

Relative study of genocide provided a foreground for discourse that revealed a tremendous palette of inquiry and conversation. The Holocaust has received the most

intense study, has been awarded the most resources for further study, and thus, created a battleground where scholars of other genocides and mass killings vie for recognition and perseverance for their own study. The Holocaust, in this sense, has become the standard by which other events are connected and often detached. Genocides are joined in misery and unfathomable loss. They are joined in struggle and hatred. But they are also joined in reflection and a search for meaning. The universality of genocide study lies in its ability to provide glimpses into further understanding of the human condition. Each event is uniquely tragic in its own right and it is vastly important to expose this divergence, but the eternal hope of avoiding the continuation of such events can be gleaned by uncovering similarities.

Content for Teaching About Genocide. This aspect of the literature review is dominated by historical narratives designed to provide the background knowledge necessary to implement effective genocide and Holocaust curriculum. Before students can be empowered to act in terms of political advocacy, fundraising, or raising self or community awareness they must have the knowledge background. Students and teachers must be empowered with the facts as there are powerful forces of denial that cling to misinformation, popular and longstanding theories of anti-Semitism and racism, and an untenable refusal to admit guilt. Content area focus begins with an understanding of the key vocabulary associated with these historical and contemporary events. The students from this study needed to represent an understanding of necessary content within their art.

There are several prodigious volumes that detail the context, facts, and figures associated with genocidal events. Yahil (1987) provided one of the most exhaustive

accounts of Hitler's war against the Jews. It was not only exhaustive, but readable, legibly organized, and impeccably researched. Yahil describes the details of Jewish life prior to the fall of the Weimar Republic in a way that allowed me to better appreciate not only the loss of life through this victimization, but the loss of a way of life. The history within the work evolved through the many phases of the rise of Hitler and the Nazi regime. The book featured the progression of the Nazi elimination efforts in enough detail to imagine the extreme depravity and sorrow, described Jewish resistance, and also delved into the cries for rescue and subsequent inaction. Yahil provided a valuable resource about the Holocaust, its context, and human experiences.

I consulted other accounts that included information about genocide as a more generalized topic. Melson (1996) linked the Turkish attempts to eliminate an Armenian minority with the efforts of the Nazis to eliminate European Jews. Both events were state-driven efforts to purge an ethnoreligious minority that had been assimilated into domestic society, although Germany's war effort extended their influence and efforts to the international arena. The ambition of Melson's work is not merely to compare these two events, but to provide "Some credible and insightful propositions that would apply not only to the two instances under investigation but to others as well" (p. 4). This was the thrust of his comparative study and its validation:

Indeed, not long after the Second World War, even as few survivors, scholars, and others tried to grasp the enormity of Nazi crimes, they became aware of fresh instances of mass murder as well as other catastrophes that have come to light in recent past (p. 1).

The key factor in these two genocides for Melson (1996) was revolution.

Germany endured a revolution from the top during the concluding events of the First

World War, as those responsible for the war abdicated power creating the Weimar Republic. It was the republican government that would suffer the blame for surrender, the signing of the Treaty of Versailles, and tremendous hardship endured by the German population under its constraints. The Nazi rise to power was the direct result of these events, and the Nazi state was created based upon several important ideological forums, and among these chiefly related to the Holocaust, was racial anti-Semitism. Similar factors impacted Turkey. With the end of the Ottoman Empire, several groups clamored for independence, including the Armenian-Christian minority. The Young Turks, who had risen to power in the Committee of Union and Progress (CUP), were bent on creating a nationalistic regime based upon Islam and Turkish ethnicity, and saw the Armenians and their cultural and historical alliance with Russia as an immediate threat in the eastern provinces considered vital to the Turkish state. The “enemy within” would need to be extinguished. Aside from revolution as a common factor, Melson also asserted that both the Turkish and the Nazi states were committed to total domestic genocide. An association of the destructive machinery of both regimes including the use of killing squads, deportation, and starvation were also vigilantly espoused. Along with these similarities, the differences between these two genocidal events were also carefully detailed by the author; primary among these was the relative focus of the Armenian population in a confined locale compared to a Jewish population that was dispersed widely throughout not only Germany but the rest of Europe. As with all contributors to comparative study, Melson was attentive to the fact that comparing such events does not beleaguer the suffering of any individual, but the idea that revolution brings a tide of volatility which has proven destructive in several instances. This supposition lingered for

me as a compelling contribution to genocide scholarship, especially when considering the catapult to power of Mao Tse Tung in China, the Bolsheviks and Josef Stalin in Russia, and Pol Pot and the Khmer Rouge in Cambodia. All of these regimes left in their wake the mass murder of civilians that historians were only able to estimate as to the extent of human loss.

Totten and Parsons (2009) have accumulated scholarly essays and eyewitness accounts about several different genocides throughout the 20th century. Calling this the *Century of Genocide* was not a misnomer, and the painful legacy of these events still rages. The work is an invaluable survey of a variety of genocidal events with intriguing first-person stories that made the process of teaching man's inhumanity to man historically valid, critically urgent, and inseparable from foundational content. This was a rare work that could have easily been included in other sections of this literature review because there is invaluable information for teaching against and to prevent genocide, but because of its survey nature I decided to include it here. Because this book was so adept at depicting the humanness associated with such an overwhelming range of topics, geographic locations, and cultures, it should be read by any scholar or educator making an attempt at imagining the unimaginable, or teaching the unteachable.

Specifically addressing the uniqueness of the Holocaust is the primary focus of another edited work by Rosenbaum (2001). Nationally and internationally recognized genocide and Holocaust scholars address the topic from a variety of perspectives. Authors were added who proposed that the idea of comparative study led to the undermining of the sanctity of the Holocaust as an event, and as a truly unique event in history. Daringly, the author also included the counterpoint to this argument, that much

could be gleaned from a critical look at the impetus for a variety of events. The editor declared his personal view of the merits to relative study in the introduction:

What is ultimately at stake, in my view, is a fuller understanding and assessment of the Holocaust, Hitler's Germany and genocide in the broader context of world history, using explicit and sufficiently supportable concepts and standards... This perspective is not furthered by unnecessarily politicizing and/or revitalizing the selected realities (p. 17).

By being prepared to address this controversy educators are better armed to teach about genocide from a global perspective. This global perspective was eloquently captured in an immensely rich description of the rise of European racial thought, Mosse (1997).

Anti-Semitism is a belief system evolved over hundreds of years and has had countless contributors. It ebbed and flowed during various periods in history, but the cultural impact of racial thought upon Europe served as a key ingredient to many episodes of mass killing and genocide across the globe. During its colonial period, European ideas of racial classification and notions of superiority based upon these separations spread throughout burgeoning empires and impacted the treatment of indigenous groups. In many cases, as in Rwanda, the implication of European racism related directly to the conflict (Belgians had favored the Tutsi people as having fairer skin and more petite facial structures leading to abuse of power and retribution of the majority Hutu that has extended to present day Congo). Mosse laid the path for greater understanding of racial thought in general, but anti-Semitism specifically. The historical perspective of race was critical to understanding the formation of stereotype and prejudice, and classification and symbolization, as these images have not changed in centuries. It is a seemingly more difficult task to combat hatred and amend the progress of mass killing without the ability to denote where the source of the hatred was derived.

Mosse's work uncovered tremendous insights as to the formation of racial theory, the role of the Enlightenment in what he referred to as the "cradle of modern racism", and the science and myth of race. Not only did Mosse expose the nature of longstanding stereotypes, but he also detailed the vast European devotion to racial theory and hatred. The book was written to help cultures and individuals dissect and examine the role of racial thought and challenge the myths that have transcended decades. Several pieces of artwork, such as the sculpture *Laocoön*, were emphasized within his discussion as a great deal of emphasis was placed upon the aesthetic ideal of classical beauty. Much of what can only be called pseudo-science that evolved in the rise of European racial thought was based upon a comparison of the various outward appearances of people to this ideal, featured in classical Greek and Roman art and sculpture. There was perhaps no better way to impart upon students the role of the aesthetic in racial thinking and prejudice than by the inclusion of the arts in this curriculum. Although the contributions to racial thought, according to Mosse, were widespread, the action taken by various countries since the Enlightenment has been quite diverse. It was imperative that students were instructed as to the rise and foundation of European anti-Semitism, the myths associated with Nazi propaganda, and had an idea about contemporary notions of anti-Semitism and acts of hatred so inspired.

Connected to the role of European colonization as the potential grounds for genocidal events, Mamdani (2001) has revealed the harrowing tale of genocide in Rwanda in 1994 and used the words "genocide" and "popular" in the same sentence. The story of the perpetrator group associated with genocide had much to teach about "ordinary human" capability of evil action. He also made the very important observation

that this event was not a state project, but rather a social project (p. 8). The unique characteristic of this work lay in its analysis of the impact of colonialism upon the global view and impetus for genocide. He described two types of genocides: *settlers' genocide* and *natives' genocide*. Settlers' genocide is the mass murder of a native population in response to some dispute, and natives' genocide is typically a retaliatory response to settler oppression which was never fully realized historically. This type of genocide came into focus in Rwanda when the Tutsi were endowed with privilege by the European settlers. The cycle of violent victimization that had been established erupted in a type of native genocide against fellow Rwandans. These ideas were absolutely terrifying, genuinely unnerving, and decidedly true. There were accounts of doctors killing their colleagues and patients, of mothers killing their half-Tutsi children, of neighbors killing their neighbors, and of a woman, Pauline Nyiramasuhuko, encouraging battalions of perpetrators who used rape as a weapon (Landesman, 2002, Sept. 15). The identification of this construct helped to provide another layer to the framework by which I constructed the curriculum unit whereby similarities between the Rwandan genocide and the Holocaust could be uncovered.

An understanding of nationhood was another key factor in the comprehension of forces leading to consolidation of state power. Genocide is largely the product of state-sponsored oppression, either directly or indirectly through the empowerment of paramilitary groups or militias. Consolidation of state power within a country revealed several other important aspects of the potential influence on genocidal events. Marx (2003) brought valid historical arguments to the forefront in hopes of building a better understanding of the birthing process of nationhood, a significant element related to

genocidal events. His fundamental argument was that the romantic notion that nations were formed in predominantly Western civilizations based upon the idea of civic liberalism and inclusion of the population is short-sighted. The consolidation of the populations of various nations occurred largely because they sought to exclude various elements from the process. The French nation was formed largely at the expense of the Protestant Huguenots, the Spanish monarchy faced resistance from a dispersed nobility and power structure, and the English monarchy grew stronger following the Reformation but continually faced divergent ideologies based upon religion (Moore, 2000). Even the United States, often thought to be the vestige of liberal democracy used the exclusion of African slaves and indigenous tribes to unify its people of European descent. Germany, like many other European nations had the use of anti-Semitism and the threat of Jews as an alien element from which to unify its *volk*. This unification of Germany in 1871, relatively late in comparison to other countries in Europe, saw consolidation take on a militant character. World War I saw a direct challenge to the creation of the German state. They suffered mightily under the war's end, creating a power vacuum. This vacuum was filled by an immensely popular Nazi regime and its use of exclusion to generate unity within the German populace. Marx argued that it was much more powerful to exclude a marginalized minority group through legislative action (such as the Nuremberg Laws of 1935 that deprived Germany's Jewish population of civil liberties), overt and often violent military or police action (such as the nationwide program known as Krystallnacht), and by assigning blame for the ills of society (enter Nazi propaganda).

Consolidation efforts of the state are also evident outside of Europe and America. Soviet Russia, the young Turks of Anatolia, Maoist China, and the Khmer Rouge of

Cambodia also promoted exclusion in an attempt to reach unification. A revolutionary tide in Cambodia swept the Khmer Rouge and Pol Pot to power, under Democratic Kampuchea (DK), and an ideology pitted the efforts to consolidate industry and agriculture against the traditional forces of private society. Wealth was to be redistributed rapidly, and a new society would emerge that would be “The cleanest, most fair society ever known in our history” (Hinton, 2005, p. 8). Cambodia was a pluralistic society, and its minority groups would suffer a genocide that not only crossed class boundaries but ethnic ones as well. The state, now represented by the party, blurred its exclusionary lines as its consolidation efforts stalled, “Since the party was ‘all-knowing,’ arrest signified guilt; interrogation in turn produced the evidence that retrospectively proved the claim” (Hinton, 2005, p. 224). The state institutions were organized to crystallize the differences among the population, further excluding elements within society. This literature review helped me to realize that the students in my study sought analysis and evaluation of such events, as this tempestuous struggle for state consolidation has often reaped dreadful human consequences.

There was another major controversy within Holocaust and genocide studies that I found useful in generating the curriculum, which also has implications for historical scholarship. Two scholars surveyed the same court documents related to the Reserve Police Battalion 101, and reached markedly different conclusions as to the potential lessons to be gleaned. Goldhagen’s (1997) account of the actions of this battalion has aroused more passionately critical retorts to his writing than most historians. He argued that it was most certainly German culture, and in particular “Eliminationist anti-Semitism,” that led to the Holocaust where thousands of every day Germans participated

in the mass murder of Jews and others. Goldhagen claimed that the level of anti-Semitic hatred was so widespread and entrenched within German society that the ordinary population was eager to see the destruction of European Jewry. Most historians have struggled with the idea of this concept of an almost universal belief structure within the German population.

Goldhagen's work is a direct attack upon the work of Browning (1998) who is considered the most widely hailed American scholar of the Final Solution.

Browning's book was based upon the same vast collection of primary documents about which he would state in his preface that, "Never before had I seen the monstrous deeds of the Holocaust so starkly juxtaposed with the human faces of the killers"(p. xvi). The story of Police Battalion 101 demonstrates how the extraordinary can become ordinary.

Browning's study focused upon the accounts of a group responsible for eradicating Polish Jewry that existed in the small towns throughout the Polish countryside; those Jews who were not held in the large ghettos such as Warsaw or Lodz soon to be liquidated. Police Battalion 101 was a killing squad involved not in the faceless murder of gas chambers within the camps but investigating, mobilizing, and murdering on a much more personal front.

Browning's account, according to Goldhagen, seemed to excuse the German cultural predisposition to willingly and enthusiastically murder Jews, and although there is certainly ample evidence of the existence of German anti-Semitism, it is counterintuitive to label all Germans in this light. Goldhagen also declared that the militaristic German society had played a key role in two other genocides prior to the Holocaust: the genocide of the colonial Herero tribe and as a key player in the Turkish

genocide of its minority Armenian population, as several German soldiers were stationed in Turkey as advisors and combatants for their ally of the First World War, the Ottomans. Browning described the more likely explanation for the widespread participation of Germans in the Holocaust attributed to notions of obedience to authority and group dynamics, coupled with traumas associated with personal psychological despair. Browning provided stunning details of the actions of the many units within the German Order Police, chronicling the early actions against the Jews and Communists in Russia. This pretense provided an important backdrop to the story of one battalion, and it is this story that horrified scholars and non-scholars alike. Browning (1998) described in great detail the background of these men and ominously concludes that, “These men would not seem to have been a very promising group from which mass murderers on behalf of the Nazi vision of a racial utopia free of Jews” (p. 48). They were dock workers, truck drivers, waiters, a druggist, and even a teacher. Also detailed by Waller (2007) and Zimbardo (2008), Browning demonstrated the powerful forces of obedience and group dynamics, an invaluable lesson for students if they are to recognize the importance of intervention and their potential role as defenders or protectors. In the story of the Jozefow Massacre, it was noted that of the nearly 500 men initiated to participate in the murder, only a very few stepped out of line when offered the possibility. There was tremendous pressure to conform despite the terrible events pending. All of these seemingly “ordinary men” participated in one forced deportation (involving many shootings) after another and in one mass killing after another, with very little regard to gender or age of the victims.

The need to integrate professional genocide scholarship with the implementation of genocide curriculum was a difficult task. The USHMM espouses five guidelines for

teaching about the Holocaust and genocide, which were particularly useful in this study: define genocide, investigate the context and dynamics that have led to genocide, be wary of simplistic parallels to other genocides, analyze the American and world response, and illustrate the positive actions taken by various individuals in the face of genocide (www.ushmm.org). The first three of these guidelines was addressed by teaching about genocide, the fourth guideline was embodied by the effort to teach against genocide, with the last guideline managed by the endeavor to teach in order to prevent genocide.

Content for Teaching Against Genocide. Teaching against genocide requires the personalization of content. Students need to be empowered to recognize the dangerous elements with human, institutional, and state behavior that can lead to genocide, if they are to act against it. As I describe in subsequent chapters, the students associated with this study created art used to educate themselves as to their own thoughts and feelings, as well as others. For genocide and Holocaust curriculum to sanction student action against these acts, several key works played important roles.

Kitson (2001) provided valuable information about the use of Holocaust lessons to instruct students about the recognition of differences in people and culture. Kitson endeavored to create a learning environment where well-planned curriculum could be used to better appreciate the social, cultural, religious, and ethnic diversity of the societies studied. Genocide studies availed remarkable possibilities when attempting to dismiss hatred and embrace the value of human life. Students throughout the entire spectrum of grade levels learned to increase their multicultural attentiveness, recognized the potential outcomes of hatred, and acquired a deeper sense of connectedness to the human race through empathy and respect. Hatred is an extremely powerful force, the product of

centuries of evolution, and it is enticing to a vast array of people from all demographics. Kitson demonstrated that it was possible to combat hatred through the implementation of genocide curriculum. Applicable to younger and younger students, Gallant and Hartman (2001) highlighted the idea that it was easier to eradicate a racist attitude in children if it was addressed before they acquired a vested interest in retaining it. This notion about reaching young students is obviously something that requires a great deal of tact and patience on the part of the teacher, but it may be the best hope of reaching the objectives set forward by this curriculum. The need for expanding this curriculum to younger students, as well as transforming existing curriculum to include a greater exposure to Holocaust and genocide studies is constantly being evaluated and assessed.

This type of study was also relevant to the needs of educating against extremism. Any extremist ideal can be potentially harmful, even providing the momentum necessary for a genocidal event. Opposition to extremist philosophies can be achieved through the process of creating a variety of critical thinking forums and critical idealism: critical scholarship, critical respect, critical thinking, critical doubt, and critical lightness (Davies, 2008). Critical scholarship is derived from comparative study of politics and religion. A sound understanding of universal human rights leads to critical respect. Holding alternative ideals and identifying the resources necessary to bring these ideas to fruition requires critical thinking. Critical doubt implies that ideals are in constant flux and are therefore provisional and critical lightness is the acceptance that ideals and their proponents can be mocked. Extremism, a constant threat to any nation, institution, or ideal, deals in absolutes: segregation, revenge, silencing, and obedience, but its foe is not moderation, but rather informed criticism, and the type of which can be gained through

genocide or Holocaust curriculum, particularly one inspired by aesthetics. The curriculum generated for this study attempted to provide these universal connotations and the students' artwork demonstrated a profound understanding of this personal obligation.

Critical evaluation of historical response to genocidal events, not only of the United States but of the international community, helped to provide the context needed to support the aforementioned guideline, and several accounts highlighted this very important pretense. Justifiably critical of the American response to the Holocaust of European Jewry was Wyman (1998). The failure of the United States to act on many fronts remains a dark chapter in this nation's history. Wyman provided evidence for an unapologetic epitaph of failed policy. Students have often asked why the United States did not do more to help the victims of the Holocaust, as well as other genocides including the current atrocities of Darfur. Wyman's work clearly articulated a profound and disturbing explanation in regards to Nazi victims. He claimed there was inherent anti-Semitism within the State Department and that there was a widely held belief that nothing could be done anyway, despite pleas for rescue, or the strategic bombing of the crematoria at Auschwitz, for example. Immigration policy suffered under even greater restrictions than the norm, as only 10% of the available visas were distributed to Jewish refugees. The State Department wanted to support Britain's policy to keep tight restrictions on refugee entrance into Palestine. There was wide disbelief, despite numerous reports to the contrary, that the reports of mass murder on the part of the Nazis were unfounded, and most importantly, according to Wyman, was the fear that a sizeable number of Jews may actually get out of Axis territory. These harrowing details were juxtaposed against three descriptive aspects of American society in the 1930's:

tremendously high unemployment and fear of competition for jobs, nativistic-restrictionism and xenophobia, and anti-Semitism, which although Wyman claims was harder to prove, he did provide several overt examples within American society at large and within the government. These were difficult principles to analyze within this curriculum, especially as it set an unfortunate pattern espoused by other authors as well, but maneuvering through difficult curricular questions engaged students in critical interpretations and evidence of this was provided within the student work.

As an essential work for this curriculum, and really for any citizen with a frame of reference that contains social justice, Power (2002) not only provided an exemplary account of genocide history, but also exposed America's struggle to deal with this international problem. One of the focuses of her work was to chronicle the many failures of US policy to act against genocide; among the most compelling narratives was the resistance to ratification of the UN Convention on Genocide, created in 1948. Several presidents had supported the treaty, but with little impact on the Senate. The battle to ratify the treaty languished after the death of Raphael Lemkin until the mid-1960's when the cause was taken-up by a Senator from Wisconsin, William Proxmire. Proxmire had pushed unsuccessfully for the treaty's ratification for decades and grassroots public pressure created by the atrocities of Cambodia's Khmer Rouge aided him during President Jimmy Carter's administration, but without success. The lack of success was attributed to some small, but extremely vocal, group of extremists such as the Liberty Lobby which claimed, "Ratification of the genocide convention would allow missionaries to be tried before an international tribunal for genocide 'on grounds that to convert cannibals in Africa to Christianity is to destroy a culture'" or the John Birch Society

which claimed that you could be tried in some foreign court, “If we hurt the feelings of a Jew or other minority” (p. 155-156). The history of inaction was an important story to bring to students in an attempt to provide the context for inaction in Darfur. It helped to detail the importance of personal responsibility in terms of political advocacy and framed the effort to act against genocide in historical terms. Power’s depiction of the impetus for ratification was also profound further solidifying Proxmire’s place as a heroic figure. He spoke daily for nineteen years in support of this treaty’s ratification for a total of 3,211 times (p. 166). The treaty passed with amendments that ensured US supremacy and sovereignty over international courts, and in Proxmire’s words, “The Senate resoundingly passes the ratification of the Genocide Treaty. We thereby tell the world that we recognize this terrible crime. Then, what do we do about it? We do nothing about it. We speak loudly but carry no stick at all” (p. 167). Power’s work, which earned her the Pulitzer Prize, honored the tremendous efforts of many who took great risk to implement change and berated those who opposed justice risk-free. It was an indispensable resource for the curriculum of this study, and any curriculum designed to critically analyze responses to international crime.

The ability to provide a tangible framework for the curriculum led me to write Dr. Gregory Stanton, the President of Genocide Watch, for permission to use his resources for this study. He created a scaffold known as *The 8 Stages of Genocide*, which was created as a briefing paper for the US State Department in 1996 (Stanton, 2007). He provided access to this document as well as a power-point presentation which I used in an effort to provide some of the milieu for the curriculum. The structure for thoughtful recognition of well-defined phases leading to these events helped to personalize the

history for the students and provided a consistent foundation for the depiction of lived experiences of victims, bystanders, and perpetrators of genocide. I described the stages as the following:

STAGE 1: CLASSIFICATION - the idea of creating the “other” as defined by socially-constructed criteria.

STAGE 2: SYMBOLIZATION - affixing symbols to more clearly define these groups.

STAGE 3: DEHUMANIZATION - one group denies the humanity of the other group.

STAGE 4: ORGANIZATION - genocides are always organized, whether formally or informally.

STAGE 5: POLARIZATION - hate speech and propaganda are employed to drive groups apart.

STAGE 6: PREPARATION - groups are separated out because of their religious or ethnic background.

STAGE 7: EXTERMINATION - killers do not see victims as fully human and mass killing, legally-defined as genocide, begins.

STAGE 8: DENIAL - perpetrators deny any crimes, blame the victims, call the event a civil war (Stanton, 2007).

Essential to any relative study of genocide, Stanton’s work provided opportunities to teach about universal themes of racism, anti-Semitism, colonization, as well as the warning signs unique to many genocidal events. The power point presentation included valuable visual imagery which added to the overall strength of the activity and greatly increased student awareness of the vast international scope of the problem.

Content for Teaching to Prevent Genocide. As the ultimate objective for the curricular implementation within this study was to increase student willingness to act, the resources needed to aid in the prevention of genocidal events took center stage. Although the aforementioned resources provided valuable insight, perspective, and initial vigor in

my approach to the study, the content objectives described in this section proved most influential.

There is perhaps no better resource in the United States than the United States Holocaust Memorial Museum (USHMM) in Washington, D.C. Staff there continue to dedicate their efforts to this daunting legacy of pain and to the prevention of future genocides. Their Committee on Conscience and the educator outreach programs provided guidance, effective pedagogical resources, and copious narratives, testimonies, and podcasts designed to advance the interest of Holocaust and genocide education. The USHMM highlighted the rationale and likely student outcomes for teaching about the Holocaust and genocide in this way:

- The Holocaust was a watershed event, not only in the 20th century but also in the entire course of human history.
- The study of the Holocaust assists students in developing an understanding of the roots and ramifications of prejudice, racism, and stereotyping in any society.
- The Holocaust provides a context for exploring the dangers of remaining silent, apathetic, and indifferent in the face of the oppression of others.
- Democratic institutions and values are not automatically sustained but need to be appreciated, nurtured, and protected; democracy is fragile.
- Silence and indifference to the suffering of others or to the infringement of civil rights in any society can, however unintentionally, perpetrate the problems.
- A study of these topics helps students to think about the use and abuse of power and the roles and responsibilities of individuals, organizations, and nations when confronted with civil rights' violations and/or policies of genocide.
- The Holocaust was not an accident in history; it occurred because individuals, organizations, and governments made choices that not only legalized discrimination but also allowed prejudice, hatred, and ultimately, mass murder to occur.
- Thinking about these events can help students to develop an awareness of the value of pluralism and can encourage the acceptance of diversity in a pluralistic society.

- Holocaust history demonstrates how a modern nation can utilize its technological expertise and bureaucratic infrastructure to implement destructive policies ranging from social engineering to genocide.
- As students gain insight into the many historical, social, religious, political, and economic factors that cumulatively resulted in the Holocaust, they gain awareness of the complexity of the subject and a perspective on how a convergence of factors can contribute to the disintegration of democratic values. Students come to understand that it is the responsibility of citizens in any society to learn to identify danger signals, and to know when to react to prevent genocide and the steps that may lead to it (www.ushmm.org).

These guidelines provided another framework for this study in terms of its intended and enacted curriculum, as well as its evaluation. The USHMM was indispensable as this study progressed from planning stages through its conclusion, and future researchers and educators with the intention of expanding the knowledge base within this realm should arrive at a similar conclusion.

As I have argued, it was through the personalization of such history that the aforementioned objectives were met. This personalization has often led to student-driven questions about how and why? I predicted this study would encounter similar questions and found tremendous insights in the work of Waller (2007). One of the most disturbing notions within Holocaust and genocide education, also espoused by Browning (1998), remains the idea that it was ordinary people that committed these atrocious crimes against humanity. It would have been much easier to distance ourselves from these perpetrators and to dismiss them as monstrous sadists, but the reality was much more disquieting. Waller attended to this premise with an intensive study based on a social-psychological framework. I found few works that so eloquently and poignantly depicted the foundation of extraordinary human evil. Many of the collective acts associated with genocidal events, if committed by an individual, would be depicted as insanity, but we were not

afforded this luxury. Waller described his model based on three constructions that were vital to student understanding: the cultural construction of the world view, the psychological construction of the “other,” and the social construction of cruelty, “That converge interactively to impact individual behavior in situations of collective violence” (p. xvii). The argument proposed by the author provides remarkable nourishment for thought as both students and educators must ask the same question of themselves as citizens of a local or global community: Am I capable of extraordinary evil? Through Waller’s carefully constructed foray into this essential question, he imparted understanding of the forces that generated such acts, and at the same time was careful not to illicit understanding for the perpetrators of evil. In its second edition, I felt there was another gripping endorsement for its inclusion as a stalwart volume for genocide and Holocaust studies: the forward for the first edition was written without reservations by Christopher Browning, and the second forward was written by Dr. Gregory Stanton, both impeccable genocide scholars and significant influences on this study.

Unfortunately, another work arrived in my view too late to have a direct influence on my curriculum, but I include it here because I believe that it may have monumental influence on future studies and on my own future practice. Zimbardo (2008) produced a work with a similar tone, framework, and intoxicating argument to Waller. Another study of human evil and the impetus for such acts, Zimbardo depicted several instances within experimental paradigms where systems of obedience, power, and conformity deprived victims and perpetrators of their relative humanity. Most widely known for his implementation of the Stanford Prison Experiment, the description of which made up the majority of this work, he concluded with an innovative account of heroism. For students

or educators to act in a way to prevent genocide and other acts of evil, they should be empowered with the knowledge and support to see themselves with a heroic imagination (p. 446). Zimbardo's work celebrated the efforts of heroes, resistors, and defenders of others and made the case for the ordinariness of this human trait.

For the students engaged in this study, the idea of the heroic imagination played a valuable role. Many perpetrators faced depraved circumstances, often threatened with violence for failure to comply, and yet did not kill. Among the guidelines for teaching about the Holocaust promoted by the USHMM, the illustration of positive actions taken by individuals and nations in the face of genocide was indispensable. The efforts of Oscar Schindler, now famed due to the film, *Schindler's List*, were critical. Raphael Lemkin spent his life fighting genocide and is largely responsible for the UN's adoption of its convention. Francois Ponchaud, at the time a newly ordained Catholic priest, attempted to focus the world's attention upon the atrocities of the Khmer Rouge in Cambodia. The plight of the Kurdish people within Saddam Hussein's Iraq found a trumpeting distress signal in Peter Galbraith. Richard Holbrooke reported the siege of the Bosnian Serbs and the concentration camps where the territory's Muslim population was being tortured and executed, in an effort to bring about the campaign's end. A Canadian Lieutenant-General, Romeo Dallaire, fought to expose the horrific slaughter taking place in Rwanda. The current genocide in Darfur, Sudan, has brought to light the efforts of many such individuals: Mukesh Kapila, the UN's top official in Sudan, and Brian Steidel, a much publicized Darfur advocate and speaker. Genocidal events occur because of a fusion of tremendous energies evolving over time. These individuals were witnesses and defenders, and provided an important illustration of courage amidst adversity. It was vital to

genocide curriculum that students faced the ethical questions that arise during the discourse of human experience, and in my study it enabled them to personalize the curriculum. The vital role played by the aesthetics in accordance with this organizational criterion was undeniable.

One author's work was most profound as I endeavored to create a study that aroused students' and educators' inclinations to approach Holocaust and genocide education with the objective to teach to prevent these events. Samuel Totten is a widely acclaimed and published author and professor of Curriculum and Instruction at the University of Arkansas. He has been an avid proponent of Holocaust and genocide education for several years and much of his writing directly impacted this study. His edited volume (Totten, 2004), includes works of leading genocide scholars which addressed several issues: the significance of writing strong rationale statements prior to engaging in teaching this content, a broad overview of genocide, issues surrounding the legal definition of genocide, case histories of major genocides, instructional strategies that he has found useful, the connection between genocide and human rights education, as well as strategies for teaching to prevent these events in the classroom (p. vii). Related to prevention, Totten amply described the struggles that have manifested since the end of the Second World War, but concluded that there was hope within reach. Totten illustrated the need to recognize antecedent factors for genocidal events as an important dynamic in prevention: "The terrible fact is, in more cases than not, when the world community did act, it was after a particular genocide had already begun; and as a result of that, the murdered and the maimed already numbered in the tens of thousands, if not more" (p. 276). He also portrayed an overwhelming element of tentativeness to act, dominated by

issues of national sovereignty, and combated by amassing the political will to act. This political will to intervene and prevent genocide remains a complex issue but one that students can be engaged to analyze. Students for this study used art as a means to increase awareness within Prairie High School and within the community. They also played an active role in Prairie's Second Annual Human Rights Awareness Week by providing a gallery of work, talking about their individual pieces with other students and staff, and reaching out to the community by setting up this gallery at a local, well-attended, lecture about Holocaust remembrance. Totten further argued that prevention was possible with the advent of a concerted effort of genocide scholars across disciplines, access to a well-informed anti-genocide constituency, and by delineating the systemic risks in a global perspective where potential problems exist. He concluded this work with a call to action that I hoped to reverberate throughout the curriculum:

Up to this point in time it seems as if the international community has either not cared enough... to devise effective ways to prevent genocide or it has perceived the task as next to impossible. Though it may be extremely complex, difficult, time-consuming, and costly, it is not impossible (p. 295).

Another edited volume (Totten & Feinberg, 2001) was an important influence on this study, particularly in terms of pedagogical and instructional implementation.

Although the work provided tremendously resourceful information for many curricular models, the chapter dedicated to the teaching of the Holocaust and genocide through the arts directly informed the curriculum and method of this study (Rosenstein-Werb, 2001). I replicated the general format proposed by this chapter in the curriculum and although this particular work focused on the Holocaust, I was able to adapt the framework to include the coverage of other genocidal events, largely due to invaluable access to online

museums. Rosenstein-Werb promoted the idea of dividing art into four categories: *Art as Propaganda*, *Art from the Outside World*, *Victim Art*, and *Art as Memory* (p. 241-259).

Many of the concepts, cautionary anecdotes, and incredible opportunities for interpretation and evaluation of not only the art associated with this course of study, but also student work, is described in greater detail within Chapter Five's evaluative image of the curriculum.

Genocide scholarship has sought to understand the nature of these dreadful events and thereby better understand the human condition. Although opinions, passionate and enthralling, have varied widely and therefore faced close scrutiny, they represent countless hours of painstaking research in the name of millions who have perished in a fiery and all-encompassing human saga. These scholars have hunted for an answer to the burning questions of how and why, and I believe these three criteria organized the study of genocide and the Holocaust in a way that the very personal reality may be uncovered. It is with this groundwork in place that in my study the inclusion of aesthetic inquiry propelled students and teachers toward understanding. The curriculum attempted to provide students and participant educators with the depth of understanding necessary to illicit shades of meaning and informed criticism within the study.

The Arts in Holocaust and Genocide Study

The arts have begun to play a more prominent role in Holocaust and genocide education, but the literature remains scarce. One source of motivation to pursue this particular venue for teaching about genocide was a veritable lack of studies related directly to the topic. I discovered several studies that addressed the power of art to transform student learning as well as studies related to the evaluation of genocide

education, but very few that presented a synergy of these forces. Although a few studies exposed the potential impact on students immersed in this type of curriculum, considerable resources were available that aided in the creation of the curriculum and its evaluation. Education, especially in the era of standardized testing, accountability, and literacy confined to text, has marginalized the role of the arts (Gardner, 2004). Art has always represented human experience and its meaning, and as Dewey (1934) denoted:

If all meanings could be adequately expressed by words, the arts of painting and music would not exist. There are values and meanings that can be expressed only by immediately visible and audible qualities, and to ask what they mean in the sense of something that can be put into words is to deny their distinctive existence (p. 77).

In this study aesthetic sources were used to encourage student reflection and emotion, but great care was needed because of the potential for emotionally-charged imagery.

As I have mentioned, I decided to divide art within four categories in an attempt to achieve the objectives for the study. The first two categories *Propaganda Art* and *Art from the Outside World* were used to teach about genocide. The third and fourth categories *Victim Art* and *Art as Memory* were utilized to teach against and to prevent genocide. The arts that I referred to include a variety of forms of representation from poetry, music, film, photography, and other visual arts, such as water color, charcoal or pencil, and painting. I relied heavily on access to online virtual museums with the two most notable contained at the University of Minnesota's Center for Holocaust and Genocide Studies (<http://www.chgs.umn.edu/>) and the Legacy Project (www.legacy-project.org).

Holocaust and genocide curriculum provided numerous opportunities for students to gain an understanding of the racial theory that can lead to genocide, determining

whether or not events are properly categorized as genocide, and grow appreciative of the efforts necessary to intervene. This curriculum created empathetic student engagement and provided a subject matter that allowed for assessment of moral concerns. An arts-based approach to the curriculum provided students and teachers an opportunity to think critically, analyze sources directly beholden to the human experience, and the freedom to express their learning in a variety of forms of representation. An aesthetic approach sought to place human experience, both past and present, at the forefront of teaching and learning as works of art are intensified and refined forms of experience (Dewey, 1934).

Using the Arts to Teach About Genocide. The undaunting task of re-humanizing the victims, bystanders, and perpetrators of the Holocaust and other genocides required empathetic engagement and imagination. Rosenstein-Werb (2001) alluded to the potential for the use of the arts in Holocaust and genocide curriculum: “Unlike the printed text, which unfolds over time, pictorial art can speak volumes at a glance, stimulating students to explore and respond to the variety of perspectives critical to an understanding of Holocaust history” (p. 239). It was essential to me that students, although provided with the facts and figures associated with these events, did not lose sight of the fact that each victim was a son or daughter, a father or mother, or a teacher, doctor, musician, or artist. This force was a pervasive influence throughout the study embodied by all phases of curriculum implementation and evaluation. I wanted the student experience to coincide with representations of the human experience portrayed in the content. I found the best hope for these qualities housed in an aesthetic realm, where Dewey (1934) explained: “The materials of fine arts consists of qualities; that of experience having intellectual conclusion are signs or symbols having no intrinsic quality

of their own, but standing for things that may in another experience be qualitatively experienced” (p. 39). I decided to use representations of aesthetic sources so that students were able to engage vicariously in the imaginative conversation of the artist and the material. This was also the pretense under which I chose art students as the sample for this study, because I felt as though students with experience in the arts would more critically engage in this type of curriculum because of their ability to observe nuances and aesthetic qualities in these forms of representation. Classroom observations prior to implementing the curriculum, as well as formal and informal interviews, provided evidence to support this conclusion. I found the various visual images employed within this study to be a very powerful and thought-provoking devices.

My framework to teach about genocide consisted of non-discursive sources categorized as propaganda. The use of Nazi propaganda provided an excellent venue for the description of Nazi racist ideology and access to these works was unfortunately easily acquired. The USHMM devoted considerable time and resources to this very venture as an exhibit, a book, and an online resource which contained a timeline, delineated themes, and a gallery of works (www.ushmm.org/propaganda). As with any resource, it was imperative to reveal the historical context for the visual imagery, so many of the works mentioned earlier in this literature review helped to provide this context. Mosse (1997) described the rise of European anti-Semitism which impeccably detailed the source of the historical myths that appeared repeatedly in Nazi propaganda. By understanding this historical context, I was better able to accurately answer student inquiries as to the foundation of these notions. I felt apprehensive about using propaganda for this unit largely due to the fact that it had proven so effective in the 1930’s and 1940’s when it

was in use, but the implications for understanding the forces of classification, symbolization, and dehumanization were paramount. These dangers were best explained by Rosenstein Werb (2001) when she said, “It is the instructor’s obligation to keep students mindful of the manipulative nature of this art, and to assure that Nazi racist stereotypes are not perpetuated, however unintentionally” (p. 241). I also found it obligatory to demonstrate Nazi propaganda that promoted the power, prowess, and the Aryan myth, so entrenched in Nazi Germany, but to do so in a limited manner. The extent to which the Nazi regime employed this medium was remarkable, to the extent of appointing Joseph Goebbels to administrate its Ministry of Propaganda. Under the direct influence of Adolf Hitler, Goebbels launched an offensive against modern art, considered “degenerate art,” as well as what the Nazis defined as anti-German literature. On April 1, 1933 Goebbels organized massive book-burning ceremonies throughout Germany of all books contained at universities and libraries written by banned authors (Yahil, 1987). An event in Munich in 1937 marked the beginning of Goebbels’ effort to “purify” the German art-world by launching a “Degenerate Art” exhibition. It was an assault on what was considered modern art and expressionism, which the Nazis portrayed as morally and sexually decadent, linked to the so-called Jewish-Bolshevik conspiracy. The art was branded as “Jewish vermin art” (Toll, 1998, p. 33). In response to these efforts, the Aryanization of the art-world was a return to classical art and architecture as a more accurate depiction of life. It was not enough for students to see these images for it to be experiential, they needed to be provided with an interpretive lens, and as Greene (1995) pointed out:

Simply being in the presence of art forms is not sufficient to occasion an aesthetic experience or to change a life. Aesthetic experiences require conscious participation in a work, a going out of energy, an ability to notice what is there to be noticed in the play, the poem, the quartet (p. 125).

Greene's position served as the inspiration for many encounters with the various aspects of this study and across mediums.

Aside from propaganda, I used various artworks that were created outside of conflict zones to provide a different lens for student evaluation. Art created by outside observers of genocide or mass violence can be detached in a sense. These artists offered more critical analysis of these events largely because they did not face potential retribution when they created such work. The pieces chosen for this section of the curriculum were political or editorial cartoons which used satire to address elements of hypocrisy in Nazi racial ideology and the failure of the international regime to fully address the conflict in present day Darfur. The students viewed published editorial cartoons in order to allow them an opportunity to explore genocidal events from the perspective of their home communities, and others. Again, Rosenstein Werb (2001) noted the implication as students gained, "unique insight into the changing moods and attitudes of the people over time" (p. 247).

Another visual image, which in many ways has become an iconic image of the Holocaust, is the *Child at Gunpoint* (Raskin, 2004), which has been used as the inspiration for many other pieces of art such as a series of works by artist, Samuel Bak. I had seen this photo many times and actually when I informally surveyed the students for this study, the majority of them had also seen it. The dilemma I faced by use of this photo, although described as, "Widely considered the most striking and unforgettable

image we have of the Holocaust,” by Raskin (2004, p. 5), was that it was taken by a Schutzstaffel (elite guard or SS) officer. I had difficulty with the use of media created by perpetrators for similar reasons that I suffered the exposure of students to Nazi propaganda, but because it served as the inspiration for other works, including a poem “The Little Boy With His Hands Up,” by Yala Korwin (www.thehypertexts.com), I chose to use it only after providing the historical context. For this task, I found Raskin’s work as essential. He devoted an entire book to the life of this particular photograph including its first appearance in the context of the 1943 *Stroop Report*, which detailed the SS effort to crush the Warsaw Ghetto uprising, efforts made to identify various people captured within the photo, and its profound influence in a number of other works of art. Raskin left an indelible imprint on my approach to the inclusion of particular pieces within the curriculum in terms of the importance of historical context, lens, and interpretation. This photo provided an exemplary illustration as to the cognitive and imaginative possibilities associated with aesthetic principles in general terms, but also the potential power of a single visual image for genocide and Holocaust education.

Using the Arts to Teach Against Genocide. Although the study of propaganda empowered students to recognize the manipulative nature of the medium for what it was, victim art provided the emotional motivation to turn against these potentially powerful ideologies. *Victim Art* was created by those artists who suffered under the immense constraints of life in ghettos, concentration camps, or displaced persons camps. The artistic expressions chosen under this criterion for the curriculum represented a wide range of experiences but were united in their depiction of distress, sadness, and horror. For the curriculum in this study I chose two sources of artistic expression: art created by

the victims of Nazi rule, and the contemporary art created by child refugees of the genocide in the Darfur region of Sudan, secured by the Non-Governmental Organization (NGO) Human Rights Watch. Human Rights Watch was collecting interview data in the refugee camps in Darfur and the neighboring nation of Chad. Several young people gathered and were given paper and writing utensils and their art has now become a traveling exhibit to educate the public as to the horror (<http://www.hrw.org/legacy/photos/2005/darfur/drawings/>). The images portrayed in this collection was particularly profound for these students who were able to connect to the perhaps simplistic and immature imagery, but the representation of life was one of destruction, murder, rape, and pain. Not far removed from the ages of these refugees, the students clearly identified with the atrocious depictions of life for these children of Darfur.

The art created by the victims of Nazi oppression was divided into two sub-categories: art created in Teresienstadt (in itself a work of Nazi propaganda [Yahil, 1987] established in occupied Czechoslovakia as a “model camp” in an effort to deceive Danish and International Red Cross representatives in June, 1944 about the treatment of political prisoners), and art from other hiding places, ghettos, and camps. This division was vital because much of the artistic work that evolved in Teresienstadt was approved, and at times, commissioned by the SS. The production of art that depicted the actual life of victims was strictly forbidden under Nazi occupation, but artists took great personal risk to chronicle these events, often successfully hiding their work which was uncovered following the liberation. This art represented defiance and unfortunately much of it survived artists who perished at the hands of this hate-filled regime. One of the artists

who managed to survive this dark chapter in human history, Bak (2001) described art's power and importance for many victims as, "Genuine artists tried in the bleakest of times to reassure themselves of their humanity and give value to their existence. In this way art could grant the spirit escape that the body's imprisonment categorically forbade" (p.29). Toll (1998) managed to collect a variety of this art accompanied by historical context as well as biographical information, when available, of several artists and her book was an invaluable resource for this study. The use of victim art helped me to traverse the breach in the students' awareness and understanding of Holocaust history and allowed students to create an emotional and personal connection to the humanness of the victims.

Using the Arts to Teach to Prevent Genocide. As noted in the previous section, several artists risked their lives to produce original pieces that attempted to depict the horrific conditions of life so as to inform the outside world. Many of these artists, like Samuel Bak and Nelly Toll, survived and continued to produce art which falls into another category: *Art as Memory*. As one of the objectives for this study and its curriculum was to teach to prevent genocide through the arts, the students produced this type of art. Art done by survivors as well as art done by those without any direct connection to genocide comprises this work (Rosenstein-Werb, 2001). The empathetic engagement with this material led students in my study to produce works that served as focal points for continued discussion within the setting, within the school-community at large, and in the community beyond the school walls.

When students and participant-educators analyzed the artistic renderings of memory, the focus of the discussion, including student and teacher comments, were focused upon the imagined experiences of the artists. The art pieces consisted of art

created by survivors as well as art of generational-survivors, and those without direct connections to genocide. All of these pieces represented human experience and as Eisner (2002a) related, “Helping students understand that artists have something to say – and that they themselves have as well – is a fundamental aspect of learning in the arts” (p. 51). Eisner also noted that much of the artistic representations within this curriculum were dependent upon the use of the imagination, and the ability to engage students’ imagination was critically important. Capturing the essence of possibility for empathy and justice, Greene (1995) best represented the grave importance of the imagination in art when she stated:

It may be the recovery of imagination that lessens the social paralysis we see around us and restores the sense that something can be done in the name of what is decent and humane. I am reaching toward an idea of imagination that brings an ethical concern to the fore, a concern that... has something to do with the community that ought to be in the making and the values that give it color and significance. My attention turns back to the idea of wide-awakeness, of awareness of what is to be in the world. I am moved to recall the existential experience shared by so many and the associated longing to overcome somnolence and apathy in order to choose, to reach beyond (p. 35)

Students were asked to imagine the lived experiences of the various artists but biographical information, when available, helped to provide an invaluable framework. The aforementioned autobiography of Samuel Bak (2001) and the collection of works provided by Nelly Toll (1998) were fundamental in this regard. By examining art created in Nazi ghettos, my students were able gain critical understanding of ghetto life. Art that represented life of victims in hiding provided students with a sense of fear, dehumanization, and struggle. Art produced in remembrance of camp life led students down the path of desolation and loss. Students needed to take note of their emotions and

sensory capabilities if there was any hope of producing work as action. Action remains a prerequisite if genocide and mass-killing are to be prevented.

Outside of the visual arts, Holocaust and genocide literature including testimony, narrative, and poetry, helped to provide an investigative foray into these historical events. Text certainly helped to provide this curriculum with facts, but aesthetic sources, including literary ones, helped the students to know how to feel about the facts (Baum, 1996). Two works, an anthology and an article by an author had a profound impact on the curriculum and on the aesthetic framework that I employed within the study. Langer (1996) divulged the difficulty of understanding the suffering of victims of the Holocaust. He noted that this foreboding chasm could not be bridged through discursive methods beholden to a chronological sense of time. Commonly used vernacular was not able to encompass or illuminate the devastation of the Holocaust, or of other atrocities (p. 54). However, poetry abandons this traditional sense of chronological history and progress and combined with narrated testimony, might well divorce us our constraints. Langer further argued that survivors of atrocities such as the Holocaust succumb to an unfamiliar notion of time itself: “Anyone who hears these testimonies will understand that for the witnesses time is durational as well as chronological, and that durational time is experienced continuously, not sequentially as a memory from which one can be liberated” (p. 55). Langer believed that approaching the study of the Holocaust and genocide by investigating the notion of durational time, mocked the widely-held belief that victims can be healed from traumatic events with the passage of chronological time. Power (2002) also addressed society’s inability to deal with the carnage of the 20th century causing paralysis in its citizens. She argued, speaking primarily of American

society, that when reports of atrocities appeared on the news, we were horrified to inaction and helplessness, largely due to the fact that we lumped genocidal events into the same category as hurricanes and tsunamis. Though these are also tragedies, genocide was a crime so it therefore fell into a category that demanded action. Langer (1996) lamented a similar tone when he said, “We fail to decipher the clues that would rouse us to an alarmed vision” (p.59). In the production of a massive anthology of Holocaust literature, Langer (1995) continued along a similar theme. The collection was designed to grant the reader an opportunity for exploration and a grand scope of represented experiences as poetry, narrative, and testimony. Empathy had to begin with this understanding and helped to formulate the criterion for interpretation and evaluation of each aesthetic source.

Summary

In this chapter, the inclusion of this historical perspective on genocide and Holocaust scholarship frames my perspective related to the content of this study. I have provided a conceptual framework for understanding the importance of genocide education; I have also exposed the personal lens through which I approached the implementation of the curriculum. Furthermore, I presented elements which informed the methodology. Educational connoisseurship involves seeing: “In the visual arts, to know depends upon the ability to see, not merely to look,” (Eisner, 1998, p. 6). As I implemented an arts-based curriculum the consideration of methodology as an aesthetic venture became a necessity; Educational Connoisseurship and Criticism was employed to describe the endeavor of this undertaking.

The following chapter describes this methodology and provides evidence for the use of Educational Criticism and attends to the dimensions of schooling and description of the setting and the participants. I describe the research method, the data collection strategies, and the process by which I analyzed and interpreted the data.

Chapter Three: Methodology

Introduction

As defined by Merriam-Webster, a conversation is an *oral* [italics added] exchange of sentiments, observations, opinions, or ideas; or an instance of such exchange. This definition seems to belie the oft-marginalized impression associated with the arts in general, but more urgently its metaphorical power that threaded aspects of this study, from its curricular planning, to its implementation, and finally to its evaluation. Although this definition attempts to demonstrate verifiable aspects of its nature, it fails to encapsulate the command of medium, materials, and connectedness. It fails to represent the imparting and extracting of sensory information that creates, evolves, and unfolds human experience. It fails to reveal the environment of form, value, and expression. It fails the custodial character innate in teacher and student interactions, artist and canvas reflections, and researcher and method contemplations. As I used the text form of this word, conversation, I did so as a means of depicting the imaginative and critical nuances of aesthetic experience and as a unifying force in human knowledge and making known this gradation of rapport.

This study attempted to embody the conversations taking place as students interacted with, and participated in, their environment: an environment of subtleties and a myriad of influences, both overt and concealed. These conversations had the power to transform and to guard. They fostered empathetically-driven engagement with the lived

lives of victims of atrocity through a variety of aesthetic mediums and they sought to reveal student learning and the art of teaching. Every aspect of this study entailed dutifully liberating a confined space and time in an endeavor to increase the knowledge level and associated possibilities of Holocaust and genocide education and educational research.

The Study in Focus

I approached Mr. Painter, Prairie's Art Department Chairperson, with an idea of working together on a project. I felt comfortable with the historical approach to teaching about genocide and the Holocaust, had used the arts in my social studies classes before, but I did not know a great deal about an art classroom. I have never taken an art class, although I drew and painted when I was much younger. I was passionate about the role of arts in school, not only in curriculum but as an avenue for reform. It was not until I had partially fulfilled my course work for my doctoral degree that I realized how the arts had shaped my perceptions as a student and teacher. I did not fully comprehend how my brain worked, and I always assumed that my proficiency in math meant that I was a logical and mathematical thinker according to Howard Gardner's (2004) inventory of "Multiple Intelligences." I discovered, after taking this survey as a doctoral candidate, that I am a visual and spatial thinker, with proficiency in mathematics explained by a search for symmetry and balance. This discovery inspired me to use this intelligence anew.

I had known Mr. Painter for many years, including his time at Prairie as a student and athlete, and felt intrigued by the possibility of working together on a professional level. Initially, I had some concerns about the project because I was his former coach and teacher for one semester class in the spring of 1999, but I was careful to relay these

concerns at the outset. I wanted to ensure that he would enter into this venture with full appreciation for the fact that I saw him not as a former student but as a professional colleague and as an expert in his field of art education. He was enthusiastic about the project's potential and felt that it sounded like a tremendous opportunity for his students.

Prairie's offerings within art curriculum are quite diverse; an element that I address later in this chapter, but the department had made a conscious choice to offer Advanced Placement (AP) Studio Art in drawing and painting, graphic design, and photography during the same period of the day. Each of these sections was taught by a different teacher: Mr. Painter, the department chair, and his colleagues, Mr. Design and Ms. Shutter, respectively. I was able to ensure, as I mentioned in Chapter 1, that I did not have a social studies class to teach during this period. As Mr. Painter described this project to the other AP teachers, they expressed their willingness to be involved and the scope of the study widened, not only in terms of the participants but also in terms of the possible forms of representation to be implemented and extracted.

The project was created under the constraints of a framework that promoted student and teacher consideration of content related to the definition of genocide, the recognition of precursory elements present in societies that have committed such acts historically, as well as both the comparison and relative uniqueness of such events: teaching about genocide. It emphasized the need for individual resistance, personal responsibility, and an ability to ascertain these antecedent forces for what they were: teaching against genocide. Finally, it sought to empower students and teachers to support international mandates to protect innocent civilians when their own governments were unwilling or able to do so: teaching to prevent genocide (UN Document A/RES/60/1, par.

138, 2005). To achieve these curricular objectives, the student-participants would receive content designed to engage them in a critical and analytical environment submerged in the human experiences of misery and unfathomable loss, as well as survival and heroism.

I acted as an observer, a guest-teacher, and a content area resource throughout the study. The participant-educators and I designed the curriculum, immersed the students into an aesthetic conversation, and asked them to represent their experience in a form that befitted their unique aesthetic voice and talent. Students produced original artwork emblematic of their knowledge and understanding. The cross-curricular mechanism of historical study and the arts created a unique opportunity and a seldom-explored venue for Prairie High School. I have taught at Prairie for fourteen years and have witnessed cross-curricular efforts in social studies and English and math and science, but not between social studies and the visual arts. This possibility excited the school's administration and when Mr. Painter shared the prospect with students he knew were going to be taking the course the following fall, they were intrigued and excited as well. As I had spent little time in an art classroom, I did not know exactly what to expect, but was eager to learn and represent the story. The research questions that guided this study were based on the emergent nature of aesthetic conversations, noted as the following:

1. How do teachers employ a variety of forms of representation to teach the complexities of genocide?
2. What is the experience of the student participants as well as the educators within this curriculum?

3. What do students perceive about genocide and the Holocaust when the curriculum is taught using a variety of forms of representation such as visual art, poetry, and music?
4. What types of meaning can students demonstrate through forms such as photography, painted works, sketches, and computer imaging?

The complexities associated with genocide education were well-suited for the artistic inquiry and pedagogy of the art classroom. In art rooms, student work was looked at and talked about by both students and teachers. This conversation, depicted by Eisner (2002a), can lead to a lively dynamic: “Classroom norms encourage cooperation, autonomy, and community – students can look at the work of their peers and at the same time become increasingly independent” (p. 74). This study hoped for the best of historical inquiry, while harnessing the power of the arts to instruct and assess. Here again, Eisner elaborated on the unique ability of the arts to teach:

Artistry consists in having an idea worth expressing, the imaginative ability needed to conceive of how, the technical skills need to work effectively with some material, and the sensibilities needed to make the delicate adjustments that will give the forms the moving qualities that the best of them possess (p. 81).

Students not only actively employed their imagination in appreciation of various artistic-forms, but used it as a source of content in an effort to express meaning. The aesthetic value of this study led me to pursue an aesthetic mode of inquiry which attended to the subtle relationships and creative energy manifested within these particular classrooms. Attending to the qualities of lived life is the force behind qualitative inquiry and research, and as such, the most appropriate method for this educational study.

Qualitative Research

Qualitative research has gained a prominent role in the field of education as a rigorous, thought-provoking, encompassing depiction of the experiences of those within an educational setting. Essential to the integrity of qualitative research is, “The process of personally and academically reflecting on the lived experiences in ways that reveal deep connections between the writer and his or her subject” (Goodall, 2000, p. 137). A qualitative study seeks to understand the world from the perspectives of those living in it, creating a vignette capable of transporting the reader to a setting where inferences can be made to a larger realm. These inferences were the by-product of experience, and as qualities are essential to experience, it became essential to pursue a qualitative mode of inquiry. Eisner (1998) outlined the features of qualitative inquiry in the following way:

1. We experience the qualities that constitute the environment through our sensory-system.
2. Experiencing these qualities required more than mere presence but an ability to see what is subtle but significant.
3. Qualitative inquiry is directed at aspects of the world that is perceived and also aspects that we create; an ability to create experiences worth experiencing.
4. We come to know a scene vicariously by what the writer is able to portray (p. 22).

In qualitative research, what we are able to represent depends on the form of the representation itself. Educational criticism was used in this case, and as the conceptual structure that I employed to help shape the experience. In the previous chapters I described the influence of my personal experience as well as content area knowledge and

expertise. What I began to understand as the study progressed was the dramatic impact that this experience had on a conceptual structure in flux. I attempted to carefully track these fluctuations in a reflective journal throughout the study that helped to refine my art of teaching and learning in a way that I found transformative.

The skill set required of qualitative researchers is similar to that which is necessary to understand any social setting. Hatch (2002) describes the process as the following: “The same human capacities necessary to participate in social life are the same capacities that enable qualitative researchers to make sense of the actions, intentions, and understandings of those being studied” (p.7). This type of methodology required attention to the aesthetic features of classroom life, school structural and cultural elements, and multiple forms of evidence. Imperative to this qualitative study was the presence of voice. I wanted to pursue a methodology that left the signature of the researcher, the participant-educators, and the students in plain view. As in any conversation, voices unheard are potentially debilitating. The voices of this study arrived from unique perspectives and released new forms of knowledge. By ensuring the inclusion of these varied viewpoints I hoped the study would be able to help shape the experience of others. Although some criticize the unique power of voice in educational research as an assault on objectivity, I found the figurative language of voice empowering. The environment that I chose to observe and participate in was multi-faceted and would have been left wanting in another methodology. As Eisner (1998) broached: “It is a matter of being able to handle several ways of seeing as series of differing views rather than reducing all views to a single correct one” (p. 49). For me, Eisner’s description of “views” was a synonym for voice; one voice of many in an engaging conversation regarding an

educational setting. Creswell (2006) highlighted an allegory for qualitative study that has been a driving force behind this production and helps to demonstrate the need for multi-faceted views:

I think metaphorically of qualitative research as an intricate fabric composed of minute threads, many colors, different textures, and various blends of materials... Like the loom on which fabric is woven, general worldviews and perspectives hold the qualitative research together (p. 35).

A qualitative method was chosen for this study for several reasons. First, the arts-based curriculum that was implemented and studied implied multi-sensory and emotional engagement in its presentation. Nuance, shade of meaning, and context played a vital role in the development of genocide and Holocaust curriculum; therefore, the method used in its evaluation should be best suited to capture such subtleties. As opposed to a quantitative methodology, I believed that a qualitative approach revealed the rich description necessary. The social context cannot be reduced to numbers without distorting the essence of the social meanings they represent (Hatch, 2002). Second, the study needed to illuminate the personal voice of its participants; namely those, of teachers, students, and the researcher. These voices needed to play a prominent role in the final report, as they were co-constructors of the knowledge generated by the study. Third, the nature of the study was emergent. Research questions served as guiding principles for investigation, but as the objective involved evaluation of human experience it would have been impossible to account for all perceived variables. It was always possible that elements of the research design could change as the study progressed, and they did. As I observed these classrooms, reflective notes led to other questions and areas of focus, and a refinement of the proposed formal and informal interviews. A qualitative methodology

allowed for the accounting of such prospective shifts in inspiration within the conversation.

Educational Connoisseurship and Criticism

The proposed study sought to understand the experience of tenth, eleventh, and twelfth grade art students and their educators, myself included, during the implementation of genocide and Holocaust curriculum within an Advanced Placement Studio Art course. The method, developed by Elliot Eisner (1998), was an arts-based approach that falls under the constructivist research paradigm as it assumes that multiple realities exist within any school setting, and any study represents only one. This reality was co-constructed by the researcher and the participants who worked in conjunction to create the knowledge that will ultimately contribute to the field. As a researcher within this methodology I had to be both a “connoisseur” and a “critic” of school life, and it relied on my ability to study school life in much the same way an art critic would study a form of art (Hatch, 2002). Elliot Eisner (1998) wrote, “The development of educational connoisseurship requires an ability not only to perceive the subtle particulars of educational life but also to recognize the way those particulars form a part of a structure within a classroom” (p. 217). Because of the inferential nature of this inquiry, the interpretation of the researcher lied at the heart of the study. Although, I am the principal investigator of the study and made the decision to proceed with this methodology, it was imperative that I rely upon the experiences of the other educators and students during the formulation of the construct. According to Eisner (1998), the ability to be educational connoisseurs is possessed by both educators and students who have spent some time in schools, but it is a lens that can be crafted by carefully observing the experiences at play,

making efforts to effectively capture the nuances of those experiences, and through the processing of intense critical reflection. This genocide and Holocaust educational study, particularly as taught through an arts-based approach, commanded a multi-faceted and multi-sensory experience that was best captured by such qualitative scrutiny. Educational connoisseurship and criticism is an artistic endeavor. In many ways it was its own form of representation and was approached as a painter approaches canvas and oil. Befitting the task, Dewey (1934) describes a connection this way:

Before an artist can develop his reconstruction of the scene before him in terms of the relations of colors and lines characteristic of his picture, he observes the scene with meanings and values brought to his perception by prior experience. These are indeed remade, transformed, and his new esthetic vision takes shape (p.93).

Not only does this description capture the aesthetic nature of educational connoisseurship, but it also transcends the artistic flip-side known as educational criticism.

Although it can be assumed that my fourteen years of experience in the classroom, and more specifically teaching about genocide and the Holocaust, afforded me some level of connoisseurship, the degree to which I aspired to reach during this study was unprecedented. I made every effort to fully bracket my perceptions, refined the skills needed to make the experience of participants known, and adjusted to new findings within the field. Educational connoisseurship is the art of appreciating what Eisner (1998) described as one of the most complex subjects of study, the classroom: “Knowing the history of the situation, something about the teacher and the school, and the values that are regarded as important in the community can help us to notice and to interpret what we have noticed” (p. 66). There can be liabilities associated with background knowledge and

this was a concern of mine as I had chosen to study classrooms within the building where I taught. One of the primary reasons that I chose to study the art classrooms was that in fourteen years within the same building I had spent little time in these rooms including two which I had not entered prior to the commencement of the study. I did not want my antecedent knowledge or expectations of the school and its classrooms to keep me from unsullied perceptions.

Significant to educational connoisseurship is Eisner's (1988) dimensions of schooling. The *intentional dimension* of schooling addresses the goals or aspirations that were created for the school or classroom. What the desired outcomes were for an educational setting and what experiences were actually had were vital considerations for this study. The *structural dimension* of schooling attends to the organizational framework of the teacher and student day in school. The schedule of classes throughout the day and week, as well as a new school district open campus policy, were important considerations. The *curricular dimension* focuses on the qualities inherent in the school's curricular content, materials, and goals related to these elements. Eisner (2002b) espoused several divisions within curriculum which aided in this evaluation: the intended, operational, received, hidden, as well as the null curriculum. The *pedagogical dimension* inspires the educational connoisseur to grasp the unique teacher voice, instructional strategies, and what students perceive based on teacher pedagogy within a classroom setting. In this regard, I attempted to evaluate the rigor and relevance of the pedagogical dimension. The *evaluative dimension* is measured in terms of student assessment strategies and its impact on student perceptions of the classroom element. Evaluating student art was something I found difficult in terms of the technical proficiency

exemplified by the artist and was forced to rely on the sensory and emotional power of each individual work, as well as its ability to communicate the objectives of genocide and Holocaust education. A final dimension, delineated by Uhrmacher (1991), is the *aesthetic dimension* which attempts to capture the sensory-related experiences within the setting. How did the students feel within these settings? What was the emotional response inspired by the sensory-related engagements?

The intended curriculum, the operational curriculum, and the received curriculum are all crafted and refined through a reflective process that abides by a similar criterion used when creating a work of art. As the study unfolded, I strove for greater intimacy with the material and an engaging relationship with the setting. Without such exhaustive effort, the study would not have reflected the efforts of a connoisseur.

The public aspect of connoisseurship is known as educational criticism. Criticism is the act of making the experiences at the heart of a study known. Eisner (1998) describes how the private act of connoisseurship becomes criticism when it “illuminates, interprets, and appraises the qualities that have been experienced” (p. 86). An educational criticism is a carefully-fashioned framework that reveals, at least to the degree possible, the non-discursive qualities of an environment in discursive language. As I have argued, art objects can be powerful in terms of the potential impact upon the artist as well as the viewer. Educational criticism, not only as the second dimension of this methodology but also as an artistic enterprise in itself when done properly, carries invaluable meaning in educational research and as an art object. West (1999) eloquently described the power of an art object in terms of its appraisal which helped to create the motivation for my

approach as an artist, creating this criticism, and as critic, ensnared by the production of student art:

Evaluation is never an end in itself, but rather an integral by-product of a profound understanding of an art object, of how its form and content produce the multiple effects they do and of the role it plays in shaping and being shaped by the world of ideas, political conflicts, cultural clashes, and the personal turmoils of its author and audience (p. 446).

The grave nature of the subject matter associated with genocide and Holocaust education demanded such perspective. From the beginning of this project, until this very day, I have felt the tremendous weight of legacy, justice, and empathy. These forces helped to encourage and promote self-reflection, but this self-reflection was at times emotionally exhausting. I felt completely immersed in this project, unable to escape as West described, the “personal turmoils” that wrought my conscious and sub-conscious mind asunder. I created expectations for myself of accountability, which from my perspective lauded the effort to re-humanize the millions of victims of these terrible crimes in the balance. Educational criticism is difficult by nature, but the added dimension of the content-objectives for this study seemed to protract the process, although justifiably.

The difficulty that can accompany this public facet of educational connoisseurship was also described by Dewey (1934): “Since the matter of esthetic criticism is the perception of esthetic objects, natural and artistic criticism is always determined by the quality of first-hand perception” (p.310). To aid in this task, educational criticism is based upon a scaffold of four dimensions: descriptive, interpretive, evaluative, and thematic (Eisner, 1998). The descriptive aspect of educational criticism attempts to capture or render in discursive terms the qualities of an educational setting. Aspects of the description become interpretive, as it is the researcher who determines what aspects

of the setting to include, but it is the description that, “can be regarded as making the most artistic demands on the critic” (Eisner, 1998, p.227). The difference between description and interpretation is slight; while the description reveals the qualitative characteristics of the setting, interpretation attempts to give meaning. The critic uses contemporary theoretical frameworks in an effort to affix relevance to the study.

Evaluation is the dimension that surmises the significance of the educational processes at work. The criteria used in such judgment require grounding in educational philosophy as well as awareness of personal educational values. The fourth dimension, thematic, provides the critic with an opportunity to offer conjecture as to the larger lessons that the work has to offer. According to Eisner (2002b), they “provide naturalistic generalizations that can guide one’s perception of other classroom, schools, or teaching practices” (p.233). Educational criticism seeks a heightened awareness, and like teaching, it is an artful endeavor – constantly molded, altered, and reshaped.

Research Design

I began field observations on November 30, 2009, and continued to maintain a permanent place in one of three classrooms until March 19, 2010. Due to the modified block schedule, I divided the ninety-minute blocks into two separate forty-five minute observations. Each field observation was a minimum of forty-five minutes, with the observations on non-block days at fifty-minutes. I completed seventeen separate field observations in Mr. Painter’s room, and fourteen observations in Ms. Shutter’s and Mr. Design’s room during this time period.

Students from all three classes met in one room, Mr. Painter’s, for the teaching about, against, and to prevent genocide. The curriculum unit implementation began on

January 11, 2010, continued throughout the rest of the week, began again on Tuesday, January 19 (following the Martin Luther King Jr. holiday on the 18th) and Wednesday the 20th. Friday, January 22nd was a teacher professional development day with no students in attendance, but we used a two-hour period to evaluate aspects of the curriculum, and prepared for the two guest-speakers: one coming on Monday, January 25th, and the other one week later. A detailed account of the instructional activities associated with the unit is contained in the next chapter's analysis, along with an account of the guest-speakers, but the curriculum guide and the daily curricular schedule have been included as Appendices H and I.

Following the implementation of the curriculum, the students began to work to produce artistic representations of their experience related to the content, sensory-related material, and imagery used. My role as an active-observer, and not guest-teacher was restored on January 25, 2010, and continued unabated, aside from February 19th, as I attended the State Wrestling Tournament to coach, until the conclusion of the study in March.

Two other events were connected to the study which I will reflect on in the final chapter. However, as I did not anticipate one of the events and as the other occurred outside of the parameters of the study, they receive a cursory note here. On March 14, 2010, a local organization hosted an annual Holocaust Memorial Lecture at a large amphitheater. The keynote speaker was talking about photographs recovered from Auschwitz and her two-decade long research project to uncover the stories of these victims. The executive of this organization was a close friend of one of the guest speakers that came to Prairie, and soon after her visit I was contacted by the host of the lecture.

She wanted to display the artwork created by the students in this study throughout the foyer of the venue. With over 600 people in attendance, it was a tremendous opportunity for our students, who embraced the occasion, and it was very-well received. The other event was the previously mentioned Human Rights Awareness Week, which displayed the gallery of student work for other students, staff, and community-members to view. These community aspects of the study are related to possibilities and further research opportunities listed in the final chapter.

The District and the School at a Glance. I selected the study site for a number of reasons. I knew the school intimately as it is my place of employment, and I wanted to implement a study that would benefit the teachers, students, and administration. Because of the length of time that I have been at this school, I felt confident that my proposal for the study would be supported by the administrative team and the district. As a condition for district approval I agreed to keep the name of the school, community, and the district anonymous. I realized that this might lead to some difficulty in terms of referenced sources, so I have chosen to address the various sources from the state's Department of Education as well as district sources needed for statistical guidance of demographical information in generic terms throughout the document and as referenced. I have also decided to omit information such as mottos, emblems, or other identifying information that could easily be attributed to the school or district. I realize that despite these efforts it may be possible to ascertain the exact location of the community, but I needed to make a faithful attempt to uphold the agreement. There has been a tremendous push within the school to incorporate literacy-based instructional strategies, specifically reading and writing, in the content area classrooms. One of my hopes for this study was that the

inclusion of the arts-based approach would endear the potential gains to be made by the inclusion of arts-based literacy. Collaboration is another strategy that has been encouraged by administration, but this notion has seldom led to widespread inclusion of interdisciplinary methods. I believe that the excitement surrounding this particular study could result in greater implementation across departments and I have been encouraged to share my findings during recent professional development sessions. This opportunity had profound potential for me as an educator and researcher. Although I expected that this type of reflective study would lead to tremendous personal growth, I was not prepared for the degree of impact.

The district is home to suburban area populace and has been widely-considered highly effective at meeting the needs of its students. According to the district publication of “2009-2010 Quick Facts,” the district covers over 800 square miles and plays host to more than 40 elementary schools, several middle schools, and an equal number of high schools, including alternative ones. The district also maintains a number of charter schools in an effort to provide a district of schooling options. It is home to more than 50,000 students who outpace the state average on mandated testing by an average of 15 percentage points in terms of the number of proficient students. The district has large presence dedicated to Advanced Placement course offerings, technology integration, and career and technical education. Over 15,000 volunteers (parents and community members) accounted for more than half a million hours of work within the schools in the past year and the district has also embarked on several conservation campaigns related to recycling and energy use.

The school district's Annual Report (2009) revealed pertinent demographic data that helped to allude to the make-up of the district and the site-school. Over 80% of the students were categorized as "White," with the next largest group slightly over 9%, representing "Hispanic" students. Black and Asian and Pacific-Islander students accounted for less than 5%. English-language learners accounted for less than 3% of the total and those students eligible for the Federal guideline of "Free or Reduced Lunch" was slightly more than 8%. The high school drop-out rate, including alternative schools, was indicated at less than 1% and almost 70% of the district's graduates attend a four-year college or university.

Like other districts throughout the country, this district has faced tremendous budget constraints and increasing measures of financial accountability. It has had to reduce its spending by millions of dollars over the past three years and it is unknown how future budgetary reductions will surface. This was an element of the structural dimension of schooling that I will address in detail in the next chapter as it has had a considerable impact on the overall mood and dynamic of the school site and its classrooms. Graduation requirements have lessened for the classes following the 2011 year-end in an effort to reduce staff across the board. The climate of the district and the community has entered into uncharted territory.

Prairie High School mirrors the district in terms of its demographic, but the percentage of "White" students is slightly higher and the percentage of students eligible for "Free and Reduced" lunch is slightly below. There is a state accreditation process that incorporates achievement levels, academic growth, achievement gaps, post-secondary readiness, improvement planning, and compliance, and according to the state Department

of Education, Prairie is accredited. A recent graduating class received over 4.6 million dollars in scholarships according to the school's Annual Report (2009). Prairie has had a tradition of success in the classroom, on the athletic field with over 20 team state championships, and nearly 100 league championships, and also in activities with a renowned yearbook staff, numerous awards in music and fine-arts, and in clubs.

The schedule of classes is considered a "Modified-Block." On Mondays, Tuesdays, and Fridays, each of the seven class periods meets for 50 minutes. The rapid succession of three bell-like tones signifies the end of class and the beginning of 5 minute mass-migration of students, scurrying to their next destination, and staff trying to make three extra copies, filling-up on coffee, or quickly addressing bodily urges, and finally administrators, making their rounds. Wednesday is a "Block" day beginning with an advisory period used for club meetings, make-up work, or dissemination of vital materials and announcements. This period is followed by block of even-numbered periods which meet for 90 minutes. Thursday is also a block period that plays host to the odd-numbered class periods. As I mentioned, 2009-10 was the first year in the district's history where all high schools were obliged to have an open campus. This means that students no longer need to hide in the trunks of cars to leave campus with the one student actually permitted to leave, but 10th, 11th, and 12th graders can leave for periods where they are not expected in a class due to having an off-period, or they can leave campus for a lunch period of 45 minutes. There is certainly no empirical data which leads to any conclusions as to the impact of this policy, but in my estimation, the general atmosphere seems less stressful.

The school was built nearly thirty years ago in the architectural era of the big, brick box, but it has been very well maintained. The grounds are inviting as the landscape leading to the entryway was recently redesigned with a variety of tiered retaining walls, a well-planned arrangement of shrubs and trees, and fall colors to be held from bright yellows to crimson. The campus is a sprawling display with athletic fields including a artificial surface football field, grass soccer and lacrosse field, a softball field, and a neatly manicured baseball field. It is surrounded by pines, partially shielding a housing development from the school, but the year-round greenery provides a picturesque backdrop for the large reddish-brick building. The community witnessed years of rapid growth leading to two separate editions to the school. Early graduates hardly recognize the school by size, but the architectural design and integrity has been maintained. As you enter one of the two double doors at the entryway atop two flights of easily-traversed concrete steps, another recent development greets the visitors, a security kiosk. Visitors sign-in and present photographic identification receiving a customized sticker with their picture affixed for their trouble. The ceiling of the main hallway is high with support beams hewn at right-angles and covered with a fluffy-white acoustic material, no longer white but “whitish.” Surrounded by senior-level lockers on either side and a periodic classroom door, this long hallway leads to the main office and the first indication of the second story – a single long staircase to the right.

Prairie’s Art Department offers courses from entry-level to Advanced Placement in several mediums: Drawing and Painting, 2-D Design consisting of photography and graphic design, jewelry, and ceramics and sculpture. There are 5 full-time art teachers. New during the year of my study and representative in many ways of the administration’s

support for the artistic talents of our students, is a mural which states “Welcome to (School name),” next to a series of multi-colored representations of the school mascot. The hurried and majestic animals are in motion, independent and spirited, but huddled in community. Many of the participants for this study were responsible for this elegant depiction in acrylic paints of a scene that transcends time as it identifies in many ways the tradition of pride and resolve embodied in the animal, and in an altruistic manner, many of the students and staff past and present. One recent retiree spoke of this spirit last spring when addressing the assembled staff at year’s end. Like many recent retirees, this person opened the school, ensured that their own children would also attend, and never considered leaving. The school also has 11 staff members that were once students and then returned to the school to teach. For many, the school has felt like home: not without conflict but nurturing, not without arguments but trusting.

As the study commenced, a logistical problem of setting appeared. By involving three participant-educators, aside from me, three separate rooms housed the participant-students. For the purposes of the curricular implementation including two guest speakers, all three groups of students met in Mr. Painter’s room, but for the production of work at the completion of the unit, the students returned to their respective classrooms. All the art rooms were located on the second floor, two at one end of a long hallway and the other nestled in the heart of the upstairs academic wing. This meant that I had to find balance in terms of my observations and spend considerable time in three different places, each of which are described in the following three sections.

Mr. Painter's Room. I had been in the room before to speak to the students about the project, provided them with informed-consent forms, and had directed them to the information related to the study housed on my teacher website, so my presence was not a surprise. As I entered three minutes after the bell, I made my way to the back of the room. Color and cabinets, open-space, eclectic, and busy were the first thoughts that consumed my perceptive view. Music, beats, student voices of various volumes and pitches, and water running in a sink to fill a small container, filled my ears. Fumes, subtle and hard to ascertain, likely paint but perhaps markers, were not yet in full bloom. I decided on my location, near an open door to what appeared to be an office/storage area and I began to look. The room was rectangular with the teacher work station, a relatively tall drawing table with a computer at one end, located to the side of two large chalkboards at the front. I felt I had chosen my vantage point well and had reached this destination largely unnoticed, but certainly as an outsider.

I was overwhelmed by visual imagery. Logically and carefully placed, the expansive concrete floor was surrounded by walls riddled with art. Very few of these pieces were prints, perhaps bought or inherited, as nearly all of the art was student work. Oil or acrylic paintings, charcoal, pencil, watercolor, and air-brush mediums flood the room, peering down soulfully from years and semesters gone by. An otherwise sterile environment came to life. The chalk tray in this room was anything but; acting as an easel for recently produced work skillfully created. People, landscapes, animals – some realistic portrayals and some expressionist – the quality of this makeshift gallery provided testimony to the value of visual art to reveal and inspire human experience.

Below the gallery on the long wall to my left was a string of cabinets extending from the back of the room to the front. Home for supplies, many of the faces of these cabinets have become their own artwork. Since Mr. Painter's arrival, six years ago, students who successfully completed their Advanced Placement portfolio as seniors were given the charge of transforming a simple and dreary cabinet face into something alive with color. Comic-book heroes, mystical lands, and portraits were represented as a legacy of technical skill, creative prowess, and accomplishment. Although the school hallways are riddled with trophy cases filled with wood and brass, this was their trophy case and no less impressive.

The long wall to my right was for work. A metal-topped table extended forward to a doored entryway to an adjoining room. A compressed-air line matched the table in length with fittings jutting away from the wall. The wall space between the line and the table contained the over-sprayed remnants of air-brushed pieces, long finished – colors. The ceiling bounded upward to heights in excess of twelve feet with air-duct work suspended just beneath – no color. Aside from the presence of one four-foot square table, the open space in the center of the room was soon scattered with portable benches, an adjustable easel at one end and seemingly unforgiving padding at the other. Students deployed these benches throughout, transforming the room into a flurry of activity as conversations commenced.

The wall at the front of the room was overrun by chalkboards, but the wall space that remained contained elements of the art curriculum. Posters denoted artistic themes of *balance*, *contrast*, *emphasis*, *movement*, *pattern*, *rhythm*, and *unity*. Another poster seemed to capture the overall feel of the room and contained a quote by Sir Ben

Robinson: "Creativity is as important as literacy and we should treat it with the same status." The room embodied creativity, uninhibited and loosely organized. It was fervor.

Mr. Design's Room. As with Mr. Painter's students, I had greeted the students in this room in a similar fashion days prior to December 4, 2009. The music here was louder with more prominent beats. This room adjoins Painter's and is in a mirror image in terms of size and outlying boundary, but the contents create a much different atmosphere. I chose a similar vantage point, near the back office door, but as it was near the printer and a more actively used space and because the office contained twelve more work stations, my presence was less benign. The wall at the rear of the room contained six computer work stations, one after another, each manned by a student. The long wall to my adjacent left contained a series of twelve similar stations. This room was intended to produce graphic design media.

The walls did host a few examples of student work, but they appeared to originate from current students who had recently produced projects related to propaganda. These few pieces burst into view against a backdrop of colorless beige: a universal beige often found on school walls. The sizes of the art pieces were uniform and neatly placed. They were not in rows but the wall space between the pieces appeared carefully measured and uniform. The wires that join the computers to the network were neatly-collected and carefully-secured in a singular bunch affixed to the wall, with a single pigtail of wire extended toward each station. The power strips and umbilical to each station were hidden from view. The work stations were clear of debris and neatly-organized, which as a general rule, applied to the entire setting.

This teacher's work station was organized differently from Painter's. Whereas Painter's desk was turned sideways, open to the space, Design's desk provided some semblance of seclusion: chair seated behind the desk which wrapped around the side as an "L" and allowing entry to the space from one direction. Placed in front of the desk was a work table of sorts, but here again was a burst of color. There were several painted clay skulls: some with horns, others animalistic, and some themed in color. The table looked to carry about twenty of them, again neatly organized but not in rows. The open space of the adjoining room was not open in Design's. Four tables were spread uniformly across the concrete pallet with few chairs. An island jutted out from the wall of cabinet containing the sinks, but ended in a large flat-drawer cabinet for larger prints, paper, and screens. Few posters, aside from art curriculum themes, adorned the walls and cabinets fronts, but two set themselves apart, both spatially and aesthetically. One contained an outlined profile image of a human bust with portions of the brain highlighted in a variety of color and the statement, "Great Minds Think Apart." The other print was a politically-charged Elizabeth Catlett print of a tired but proud looking woman in a broad-brimmed, straw hat, titled, "Sharecropper." As the study progressed, more and more work appeared on the walls, but the pattern of display never wavered. Papers and notes on Design's desk all had their spot. It was contemporary-industrial.

Ms. Shutter's Room. Located approximately fifty yards from Painter's and Design's rooms, Ms. Shutter's room is lodged around a corner and at the entry to a pod of rooms all with some natural light. Ms. Shutter was not as fortunate. Cinderblock after cinderblock surrounded the students and the ceiling had been dropped to accommodate the ever-popular grid of white foam-board-textured tiles and fluorescent light fixtures. As

I entered the room before the bell rang I chose a seat near Ms. Shutter, opposite the chalkboards (which seems to always designate the front of the room at Prairie), and near the door. The photo world associated with this group has left the constraints of film, although it remained a prominent role in earlier coursework for these advanced students, and was now full-entrenched in technology. The students used digital media and software to refine their work in one of thirty computer work stations arranged in rows throughout the room. Long tables were collected in rows aside a center aisle-way which provided access to the projector screen and chalkboards. As in Design's room, students were able to submit electronic files of their work to the local server and Ms. Shutter was able to view them from her desk-computer. Her desk was busy, but neatly-organized as materials reside in trays, bins, and sorters which surrounded her desk. The locking cabinet behind her desk was a safe haven for valuable items such as the digital SLR camera, tripods, and ink for the large printer, capable of producing prints as large as fourteen inches by sixteen inches.

The walls have maintained elements of the beige seen in overabundance throughout the school, but a dark maroon color was added to all walls which completely changed the feel of the room. The maroon is stepped, following the terrain created by cinderblock and mortar joints woven throughout the room. The color reached a peak behind the teacher desk, stepped downward along the two side walls, and reached another peak in the opposite corner. The floor of this room is carpeted, as opposed to concrete, and with the combination of the color added, the feel was that of warmth. The wall adjacent to Shutter's desk was covered with matted photographs; many displayed the awarded ribbons and honors associated with each piece. These photos provide a vibrant

spectrum of colors, blacks, grays, and whites, all matted with a black border. The consistency associated with the matting provided uniformity, but the carefully measured wall-space that existed between the various pieces, spoke to the great care that was taken to display this exhaustive gallery of work. The overall display of student work provided an abundance of viewpoints, but the vigilant placement of each part within the whole certainly honored the sanctity of each work.

The necessary cording for this number of computers was again neatly hidden from view and a row of large shelves near the door provided placement for student backpacks, clearing the way for the task at hand. There was no music playing, at least for the class as a whole, but the numerous iPods and other electronic media represented by the tiny cords connecting student ears to their choice of music served a similar purpose without disturbing the warm and soothing mood of the classroom. The classroom was productive but not overbearingly so. It was unassuming and safe.

Each of the rooms appealed to aesthetic engagement, but in different ways that seemed to reflect the unique personalities of the educators who inhabited them. They all offered creative sanctuary; a haven for artistically-minded youth and educators. At the forefront, student work was exhibited with the mindfulness and integrity befitting museum installations, sharply juxtaposed against other classrooms I have seen where posters and documents are strewn about walls without the aesthetic criterion of presentation being met. Student work and empowerment, both past and present, was carried through as an essential element of these rooms and an omnipresent force within the study.

Participants. As I have mentioned, I acted as a participant observer for most of the study, but as a content-area expert and guest teacher/lecturer during the implementation of the curriculum. I created the curriculum with the aid and approval of three colleagues: the aforementioned Mr. Painter, Mr. Design, and Ms. Shutter. All three teachers were extremely liberal in terms of their willingness to entertain ideas, possibilities, and suggestions. In terms of the curriculum, they had little background information directly related to the content; however, at a pre-study meeting on November 6, 2009, they all expressed enthusiasm for the content in terms of the opportunity for them to learn more as individuals. Mr. Design noted, “I don’t know a lot about this stuff, so I think it will be a cool project. I want to produce a piece as well.” I had approached this project fully aware of my love of the arts, able to recognize my own emotional responses to various media, but until I began to dive into the classrooms of these teachers, I did not know how little I understood about the pedagogy of art teaching. The experience has been transformative for my career and as I continue to implement aesthetic lessons in my other classes, I will take the lessons garnered during this study as the foundation from which to resurrect my courses anew.

Mr. Painter. Mr. Painter stands before his group of students as a sturdy but humble servant to the arts. His dark brown hair is cut short, neatly-placed, and consistent. His speech is methodical and not abrupt, but heard. In his sixth year of teaching at Prairie, beginning directly following the earning of his degree in arts education from a local college, he has become the department chairperson. Painter is slender, but not slight, indicative of a very active lifestyle. He typically adorns blue jeans, casual shoes, an un-collared shirt, and at times, a light “outdoorsy” jacket. He moves even-paced

around the room, helping students, peering critically at their work, and engaging them in conversation, not always about drawing and painting.

He chooses the music for the classroom but never keeps the students from altering the genre if they feel a shift in mood is needed. His practice appears to be maintained by relationships, and although there appears to be no blurring of the line between friend and teacher, there is mutual respect and admiration. He manages to host a bustling creative frenzy, much as I would think to find in many art studios, while maintaining explicit control of a fluctuating group of students. There appears to be no set routine for Painter, but there is no evidence of anxiety, more a comfortable and conscious choice. The curriculum is unambiguous, projects are outlined, techniques are described, and questions are answered, but the ultimate responsibility resides in the students' hands. Painter provides encouragement, sometimes sternly, to motivate students to use their class time well. He appears to draw the line and students are held accountable but he seems unwilling to inhibit individual freedom and personal responsibility.

He is organized, but not meticulously so. He provides guidance and support, but always yields to the creative impulses of his students. He probes the student-artists to think more carefully about their own work, their expressive forms, and the technical skill by which they transform idea into a visual-image made public. Painter helps these students to be their own critics and during his career the number of students who successfully complete AP portfolios, compete in state-wide and district-wide competitions, and produce consistently stunning work has greatly expanded.

Mr. Design. Mr. Design is in his third year at Prairie, like Painter he graduated from a local university, and has taken the prowess and representation of the art

department to new heights, particularly in terms of graphic design. Design is part owner of two design companies, one dedicated to printing items such as t-shirts and the other more focused on design for a variety of mediums and products. The expertise that he has brought to Prairie has led to an increase in the number of students being actively involved in computer-related design has increased significantly. In an interview he mentioned that, “Anyone can be an artist. You don’t have to be able to draw to be an artist.” Several students have fully embraced this notion and the capabilities associated with computer-generated graphics left me awestruck. Design shares his ideas, completes projects as exemplars for students, and manipulates the software with rapidity and expertise that inspires his students to learn more, strive for greater technical efficiency, and create work that embodies key elements of aesthetic experience.

Design moves rapidly throughout the room, energetic without fail, maneuvering from one work station to the next. The music which is derived from his iPod and matches the vigor and vitality of Design, and fills the room. His dark hair is extremely short, leaving no contour hidden, and his ears hold large, gauged studs. Casually dressed, often he adorns one of his own screen-printed t-shirts and loose-fitting pants, but shorts are not out of the realm of possibility either since the recent unveiling of an elaborate tattoo on his lower right leg, which is a work in progress. Body-art also extends slightly beyond the t-shirt sleeve on both arms. His voice is commanding but not an affront to his students who listen attentively.

His classroom is vocation. He works hard and expects the same from his students who seldom waste any class time. They are well-trained, have their objectives clearly established, and quickly commence work. He teaches in bursts of energy and enthusiasm

and is completely involved and engaged, but also relinquishes control readily. The trust of his students is reciprocated. Smiling and jovial, his students produce.

Ms. Shutter. Supportive and unassuming, Ms. Shutter's passion for her students' work and interests makes for engaging conversation. Shutter worked professionally in graphic design before entering the district as a pre-school teacher. In her six years at Prairie she has seen the passions and exploits of her students maligned by mainstream education, and in an interview expressed feeling embattled with the reality that her students have not received the recognition they deserve. Her students produce tremendous visual imagery and their efforts are honored and cherished. She focuses on her students, pushing them to excel, challenging their views, and monitoring their progress. She is organized and diligent, fun-loving but not exuberant, and determined. She desires excellence for her students and supports their creative intelligence, providing strong instructional preparation in a variety of forms of representation, and inspiring her students to view their subject with the seriousness and scrutiny of experts.

Shutter typically wears clothing that allows for comfort and movement, conservative but not "stuffy." Her auburn hair extends to shoulder length, parted but not in a prominent fashion, and it frames the face of a kind, endearing, and talented teacher. She teaches various levels of photography as well as graphic design and maintains a website which hosts instructional presentations, and most impressively, a student "Hall of Fame Gallery." Viewers can scroll through an enormous collection of award-winning students' work, always prominent in her mind and practice.

These educators exhibited varying approaches to pedagogy and the art of teaching, but they relentlessly pursued beneficial experiences for their students. They

worked in-sync, and actually many of their students moved from one of these teacher's classes to the next. With Design and Painter next to one another, students moved freely from one class to the other; they also went back and forth to Shutter's room. The students were always busy, but as the teachers worked in conjunction with one another, it seemed to matter little where they worked. The department was cohesive

Student Participants. The three art teachers taught 62 potential participants. However, I did not realize prior to beginning this study was that each of these teachers taught a variety of sections during the same hour of the day. They combined classes so that students would not suffer the loss of options due to rapidly increasing class sizes. If too few students sign-up for a class, the school was forced to collapse the course and move students to an alternative. Speaking to the teachers' dedication to their craft and students, they each had multiple sections within the same hour. This required greater organization and diversifying lessons for skill sets of varying degrees for example: Mr. Design taught AP Studio Art, Graphic Design II, Graphic Design III, and Graphic Design IV, all within fourth period. Although the students did work independently, meeting or not meeting deadlines, budgeting their own time, and pursuing projects with intimate creative passions, they were at a variety of points in terms of their ability to manage the aesthetic conversation.

Of the 62 students who attended one of these three classes during fourth period, 40 returned the informed consent form, and the parents/guardians of all but three agreed to have their students video-or-audio-taped. Of the 40 students who agreed to participate initially, 4 were excluded from the study because not only were they students in fourth period art, they were also in one of my history or economics classes, 2 chose to opt out of

the study at various intervals, and 6 participated and did not complete the final project at the time of the study's completion. Thus, 33 students that participated in the study, and they came from across grade levels, in line with the typical population make-up of Prairie, and was evenly divided by gender. There were 8 10th graders, 11 11th graders, and 14 12th graders. All but 2 of the 33 students were "White" with one female of Hispanic descent, and another female of "Asian" descent.

Soon after I first applied for Institutional Review Board (IRB) approval in September of 2009, I spoke to each of the three classes. I explained the nature of the study, provided them with a small informational flyer, and directed them to my teacher website for other information and updates. I told the students that the unit of study would begin on January 11, 2010, and that it was a joint venture between their art teachers and me. I informed them that it would provide the sources of information necessary for partial fulfillment of my doctoral degree, and I noted my personal excitement associated with the prospect of working within another department and in an area about which I had much to learn.

I had a general idea about the shape of the curriculum by October 9, 2009, following a three-hour work session with the participant educators. This prompted another update to the students, wherein I described that we would be using visual and literary arts to teach about genocide and that I had hoped to bring in guest speakers related to this study, either as survivors, artists who had done work related to the Holocaust or genocide, or a combination of the two. I had heard from students that were also in my class that other students were wondering about when we were going to start,

so I relayed this information and explained to them I was awaiting IRB approval and would keep them updated.

I received IRB approval on Thursday, November 19, 2009, and began field observations on November 30. We continued to work on the curriculum and decided not to meet with the students again to provide them with the informed consent form until after the holiday break. On January 4, 2010, I addressed student-participants in all three classrooms and described in greater detail, the curriculum, objectives, and potential benefits and risks, associated with genocide and Holocaust content. As I distributed the consent form I explained that the study was voluntary, that the four students who were already in one of my own classes would be ineligible for the study in terms of provided informational data, and clearly defined the opt out procedure. As the curriculum unit would involve my guest-teaching, I would have to use a video camera to capture the class activities to be transcribed. They had the option, which three participants decided to take, to not be video-taped or audio-taped, but still participate in the study. I explained where the camera would be aimed and that they could either remove themselves to the neighboring room, or sit along the side of the classroom outside of the camera's view. Most importantly, I described their role as co-constructors of the knowledge generated by the study. I described how long the study would take and outlined the daily plans for the unit. I provided the students and their parents with information contained on my teacher website, carefully detailing the rationale, curricular objectives, and potential risks and benefits (Appendix H). An email to parents resulted in no interest in a parent informational meeting, but I did create a power point presentation for the occasion which was also housed on the website. I felt very comfortable with the notion that the student-

participants were well informed as to their responsibilities associated with the study, and feedback from the participant educators reassured me that this was so.

The Researcher. Within Prairie, I am the social studies department chairperson, and am responsible for assisting in the creation of our department's schedule, presenting departmental information in parent/student orientation events, and helping to align our school's curriculum to district mandates. I have been the sponsor of Prairie's chapter of STAND, a student-led body of the national organization, Genocide Intervention Network, and have helped to organize fundraising and awareness campaigns associated with the goals of this club. I was one of three club sponsors that helped to create Prairie's Annual Human Rights Awareness Week, the second such event concluding on April 9, 2010. Each day of the week was dedicated to a different human rights issue including contemporary slavery, genocide, global poverty and for the first time this year to promote student action, heroism. The art work generated by the art students, including the participants for this study, related to genocide was set as a gallery exhibit from Tuesday April 6, until the end of that week.

My interest in art had, until fairly recently, been quite personal. I failed to see the invaluable connection between teaching and the arts. However, as I read of Dewey (1934, 1938), Eisner (1988, 1998, 2002a, 2002b), Greene (1995, 2001), and Langer (1942, 1957), I realized that it was the aesthetic principals surrounding me that made my craft, interests, and art invaluable. As I reflected upon my past experience, I began to realize that it was almost a subconscious connection to aesthetic sources that had always driven me: in design, cooking, drawing, coaching, and teaching. This study reflected a merging of these characteristics as I acted as the principal vehicle of data collection and analysis.

My personal perceptions, biases, and values could not help but infuse themselves in these facets of the study, but the fact that I identified, with as much detail as I am consciously aware, these forces, should help the reader better understand the report and potential generalizations. Of the utmost importance in this regard, is my personal belief that the arts have been much maligned in the current climate of education. They are not taught with the frequency or virility that are necessary and I believe our students suffer because of it. My hope was that this study provided a valuable resource for educators willing to integrate the arts into their current curriculum, and perhaps more importantly, to those who are unwilling to do so. I needed to continually bracket my biases and pay close attention to my own emotional responses within the setting.

Data Collection: Capturing the Conversation. The collection of data within this study included a variety of sources: classroom observations, collection and analysis of video-taped classroom activity, formal and informal interviews, and collection of student and teacher artifacts (please see Appendices C – F for examples of the classroom observation form, interview questions, student reflective questionnaire, and artifact analysis form). I actively observed 45 separate 50 minute class periods in three different art classrooms. Although each of these settings provided varied findings, I felt that the consistent lens by which I approached these settings brought a cogent element for data collection within each. The research questions were guiding principles, but I knew that I was recording a conversation while playing an active role in its direction and eventual interpretation. I endeavored to record events as witnessed and left the interpretation for a later moment so as not to miss observable data. I spent time debriefing daily so that on the following day I could attend to events through a refined lens, but this was an effort to

attend to events of importance. I knew I could not observe everything and as the study progressed, the events that I noted became more focused and more detail-oriented.

Classroom Observations. The vast majority of the time within the study was spent in observation of classroom activities. On occasion I was an active participant in guest-teaching the curriculum, and on these days I could not actively make detailed accounts of observations. For these days, a total of 7 50-minute blocks, the ability to refer to video transcripts was essential. I took field notes on a form (Appendix C) that included an area for details, with one small section to highlight important aspects of the experience within the setting as reflective comments, and another devoted to summary. Not only did I require accurate details about what I was observing, but I also wanted to carefully encrypt my thoughts about what I was seeing. Observations included two weeks of pre-curriculum observations intended to bring about a fully detailed description of the setting, followed by the two-week curricular unit, and concluding with an additional seven weeks of observation, largely dependent upon the time needed for student work to be completed.

Upon completion of the day's observational notes, usually during my lunch period, I reread the notes and attempted to complete thoughts that I had left unfinished, and then I wrote reflective thoughts or questions that might influence the field observations during the next period. A general list of questions acted as a default: Where does social interaction occur? Who are the people involved? What activities are the people engaged in? What are the materials that they use? What are people trying to accomplish? What emotions are being expressed? Other questions that developed were related to forms of representation, aesthetic experiences, and conversation. As Hatch (2002) noted, "All researchers are limited in what they can see and hear, what they can

pay attention to, what they can write down, and what they can remember” (p. 78). By reviewing the field notes on a regular basis I was able to fill gaps that time might have erased.

During the teaching unit, I used a video camera to capture the classroom activities. This was limiting in many ways because the camera was stationary and focused upon the screen used for presentation and myself as the guest-teacher. At the same time, by recording these events, I was able to capture the exact transcript, including student and teacher comments, and avoid missing the language of conversation. I watched the video recordings of each session three times: the first time in an attempt to accurately transcribe the spoken words, followed by one viewing which focused on the emotional responses of the teacher and the students to the curriculum, and finally a viewing to attend to the quality of the material and instructional method. The transcribed field notes led to an accumulation of over 250 pages of data that provided the background of many of the findings within the study.

Interviews and Questionnaire. I conducted formal and informal interviews at the school site. Formal interviews were conducted in person, and as often as possible during teacher planning time, lunch, before or after school. Knowing the life of the teacher and student at Prairie, I hoped to not allow the implementation of this study to interfere with a student’s schedule, nor a time when the cooperating teachers deemed the time too valuable to surrender. However, in order for the voice of the participants to play a role in the construction of knowledge, interviews were imperative. Hatch (2002) noted that interviews were used to “uncover the meaning structures that participants use to organize their experiences and make sense of their worlds” (p. 91).

I hosted three separate interviews for the participant-educators. The first interview took place during a 45-minute lunch period on December 2, 2009, and included all three cooperative-teachers. I wanted to know about their background in Holocaust and genocide studies, ascertain their departmental philosophy, and allow them an opportunity to ask questions of my background. Although I was quite familiar with Mr. Painter, I felt it was important to provide an opportunity for Ms. Shutter and Mr. Design to ask any questions. I took notes on the conversation on a legal pad and used a digital audio-recorder to capture the conversation for transcription. I then interviewed each educator separately, using the same recording method, and the interview questions are provided in Appendix D. I interviewed Mr. Design during a planning period, which I also shared, at the beginning of the school day on March 11, 2010, for a period of 40 minutes. The following day was a teacher grading day signifying the end of the quarter, and interviewed Mr. Painter for 40 minutes, followed by the interview with Ms. Shutter which lasted a little over 20 minutes. I transcribed these interviews and collected handwritten notes which I also transcribed. The final interview was again conducted in a group setting, as I shared my findings and wanted to give the educators an opportunity to add to or clarify remaining questions, interpretations, and descriptions.

The vast majority of student interviews were conducted informally during field observation of the artist conversation with the materials and their representation. I kept these engagements short as I did not want to interrupt their creative endeavors. However, I conducted one formal interview with a panel of six students, two from each of the three classes. I attempted to choose a panel that closely represented the demographics of the classes: four females and two males, 2 10th graders, 2 11th graders, and 2 12th graders

volunteered. I conducted the interview in my classroom and chose the form of a panel because I felt that the students would feel more comfortable among their peers and might be more willing to speak freely. Once they volunteered, I informed them of my desire to bring breakfast for them, a French-toast casserole and orange juice, as I hoped food would lessen any anxiety. Upon completion of the interview, I presented each of them with the gift of a small leather-bound sketchbook. I wanted to demonstrate my appreciation for their time and effort, but this was a surprise. I videotaped the interview which lasted just over 50 minutes, and then transcribed it. The interview data helped to shape the analysis by providing a vital aspect to the conversation: participant-voice.

Because I was unable to acquire interview data for each student, I decided to distribute a short-answer questionnaire. I wanted to accumulate as much data about the student participants as possible related to their own unique voice. The questionnaire contained four questions, as I knew a longer form would have led to greater difficulty in recovering the data. The questions were designed to be open-ended and contained analytical prompts, requiring a few sentences to convey a response. I was attempting to chronicle the personal journey of the artist throughout the study and intended to flesh out some of the ideas that were represented in the Artist Statement, required by their teacher and collected as an artifact. I received a total of 16 questionnaires, slightly under half of the participants, but the analysis of this data, however limited, remained helpful.

Artifact Collection. I collected numerous artifacts as representational data. Hodder (1994) stated that artifacts are “the intended and unintended residues of human activity, give alternative insights into the ways in which people perceive and fashion their lives” (p. 304). Hodder is an anthropologist so the artifacts he is referring to were

typically from centuries earlier, but the potential impact on qualitative studies, particularly this one given its production of student art, was profound. Student production of original artwork was the driving force behind the entire study, the cause for so much interest from the school community, and others. These were extremely talented and gifted artists. The forms of representation were numerous, so collecting them required a number of processes. The mediums of paint, colored pencil, charcoal, and watercolor had to be digitized so that I might collect them in a portable manner, particularly the one described in the vignette beginning this document. I took photographs with a digital camera which Mr. Painter loaded to his computer, where the use of software allowed him to isolate each work as a stand-alone file. He then burned the images to a storage disk that I was able to load to other computers.

The other mediums were digital media from the beginning: digital photography and graphic design. These files were loaded to a folder on the student server where I could access them from the computer in my classroom. I combined all of the digital files into one folder and burned copies of storage disks that made the gallery portable. I also had an opportunity to see all of the pieces as stand-alone work, either in its original charcoal, or as a print. These works were matted for display and set as a gallery on two occasions. My analysis of these artifacts took place as I looked at them in person, and not on a computer screen as I wanted to capture essential elements, sometimes indicated by its size.

One of the suggestions for the unit resulted in the students producing a pre-work artist statement. I was also given a copy of each of these documents which portrayed the intent of the artist in terms of the form of representation that the work would take, and all

participants but three turned in this type-written document. I used these statements and compared the plan for the art to the final piece itself. I hoped to gain insight as to the nature of the conversation that took place between the artist and the materials which was then revealed in the work. The questionnaire also tried to gather this information more explicitly, but less successfully. Analysis of student artwork certainly added to the voice of participants within the study, as well as provided a glimpse at the received curriculum associated with the study.

I also collected the lesson plans and other curricular materials used during the study. All artifacts were used exclusively for the production of this study and were not to be reproduced or duplicated without written permission. I will keep all sources of data for a period of three years in a fire-safe lockbox in my home before a decision will be made to keep or destroy such records.

Validity. The ability to address concerns about the objectivity of qualitative methodologies in general, and educational criticism more specifically, are vital to the potential strength of any such study. Educational critics can support the concept of validity in two ways: structural corroboration and referential adequacy (Eisner, 1998). Structural corroboration exists when different sources of evidence validate each other. The implication of this process is not unique to this method, but in fact something that is common practice. People, when attempting to make sense of their environment and judge the characteristics of others, we use different sources of information. This study met the guidelines for structural corroboration as my observations, interviews, and artifacts shared common threads of meaning.

For an educational criticism to be valid, it needs to have more than structural corroboration. It has to obtain what is known as referential adequacy. Eisner (1998) describes this as, “Checking the relationship between what the critic has to say and the subject matter of his or her criticism” (p.239). Important elements to consider are whether or not the author of the study is attempting to lead the reader to some preconceived notion or conclusion, and this is a possibility. More important than this potential, which is impossible to control as a reader, is whether or not this artistic representation of a particular educational setting adds to the knowledge of the field as it is. Like any piece of art, educational criticism is the product of an artist whose exact perceptions cannot be ascertained. When a person views Picasso’s *Guernica*, it is less important to register the accuracy of the depiction than it is to understand what experiences are at work when it is viewed. Any criticism is the depiction of an experiential setting, and the degree to which that criticism is useful to the realm of education provides the study with referential adequacy.

The Conversation Made Public. Because the research questions were relatively open-ended, I believed it would be necessary to build analysis into the data collection process. Analysis began after the first classroom observation and was continually crafted from that point forward. I read and re-read the data, continually familiarizing myself with what I already had in addition to what was new. I took field notes in pen and pencil, and then transcribed them into a word-processing document. This process gave me chance to capitalize upon the freshness of the data and add reflective notes as I looked back on the data. I also transcribed all interviews into the same application, making sure to back-up all files on a weekly basis. One of the logistical problems that I faced was the need for

portability. I did analysis at school after practice, or school, once the wrestling season ended, but I also continued to work at home. This meant that I had a number of boxes to carry back and forth and I had to keep them organized. One box was devoted to each chapter, but the analysis chapter, which follows this one, had to be subdivided by color.

Systematic analysis of the data consisted of many steps, but it was inductive in nature moving away from specific details into generalizations. I chose to analyze the student artwork using the form provided as Appendix F. As I analyzed the student art I composed a brief vignette or description, noted the emotions that it evoked in me as the viewer, and listed content connections to the genocide curriculum. In analyzing this data, I began by noting similarities in student art based on description, emotional response, and genocide content. As an aesthetically-driven project, I chose to categorize student art by the emotional responses invoked in me and specific colors represented these categories: black as hopeless, blue as sullen, yellow as contemplative, orange as empowered, and red as provoked. I then turned to the field notes and interview transcriptions. As I began to re-read the data, I marked entries related to the aforementioned topics by assigning the appropriate color or colors. Once the entries were organized by topic, I re-read them again and made note of any main ideas that emerged on a separate cover sheet. This cover sheet, or data summary, was then examined for potential categories or relationships among the main ideas, and each of these relationships was given a new color for coding. Data was then be codified, by color, according to the patterns that emerged.

Summary

Once I had developed these patterns, I then looked for relationships within the patterns and begin to write generalized statements coded by a symbol, followed by the

selection of data entries used to support these statements. Constant contact with the data was one way of assuring that it was not too thin to support the findings of the study.

The conceptual framework that aided in my analysis consisted of the six dimensions of schooling: the intentional, structural, curricular, pedagogical, evaluative (Eisner, 1998) and aesthetic (Uhrmacher, 1991). These dimensions served as a guide, but also allowed the freedom for data analysis that did not necessarily fit within these confines. From these multiple sources of data and analysis of such, I endeavored to create a discursive portrait of the experiences had by those involved in the study; capturing their voices in the conversation and revealing them.

In the following chapter I provide a guide to the conversations that took place over several months. I have chosen to highlight one piece from each of the five aforementioned categories and provide a detailed account of that artist's journey. Each story attends to the dimensions of schooling and the chapter as a whole reveals aspects of three structures necessary for educational criticism: descriptive, interpretive, and evaluative, with the final structure of thematics reserved for Chapter 5.

Chapter Four: Analysis

How I Came to Know This Conversation

In this chapter I share the structure of this criticism based upon the analysis of the six dimensions of schooling inherent in the methodology and resulting in the findings of the study. Analysis of the data sources was interwoven with the data collection process from the beginning of the study and although I feel convinced that the analysis present here substantiates the discoveries, as Hatch (2002) has noted, “Data analysis is like teaching, there is always more you can do” (p. 150). Although I have amassed nearly 300 pages of transcribed field notes, not all of the data relate to the research questions which drove this study. I include an additional four vignettes (similar to the opening vignette in Chapter One) that appraise individual student work; however, other exemplars are not included. These vignettes provide the conceptual framework for the writing of this chapter, and the writing process, as Wolcott notes “is integral to qualitative inquiry, not an adjunct” (p. 48). Their inclusion demonstrates the level of connoisseurship that I brought to the study and provides insight as to my personal lens. The five pieces of artwork featured in visual form in this chapter (with one additional image featured in the final chapter) were chosen based on a number of qualifying criteria:

1. The students were in attendance for each day of the unit.
2. The piece itself did not reveal explicit imagery that could lead to their identity (two potential works of photography featured student faces).

3. The works were noted by educator-participants as being of exceptional quality.
4. They represented a variety of forms of representation.
5. The piece revealed unique aesthetic qualities that fulfilled the desired outcome of Holocaust and genocide education, teaching to prevent genocide.

The overarching question that I asked related to student art was would I use this particular piece to teach about this content? To use visual imagery in Holocaust and genocide education is aided by knowing some biographical information about the artist, and understanding the potential experiences being portrayed, and recognizing the aesthetic qualities that can create a new experience in the viewer. These examples of student work met these criteria.

As I approached each vignette I attempted to capture the conversation that took place between the artist and the materials as well as that of the educators and curriculum with the student. Although this method of reporting did not reveal everything captured during the data collection process, it did represent the data set as a whole. Many of the data excerpts related directly to these student-artists were also connected to the perceptions of others. So although only six pieces are demonstrated in this report, similar reflections of other students were noted. As I have stated in previous chapters, and as noted by Eisner (2002b), connoisseurship is the art of appreciation but criticism is the art of disclosure. I hoped to make known the story of each artist's journey and experience. How did they perceive the curriculum content designed with intentional goals? How was their story impacted by the setting and structure of the school and classroom environment? What role did the participant-educators play in terms of their use of instructional strategies and voice? How was this story impacted by evaluation and

assessment of their work? Finally, how did the teaching unit impact their emotional environment and create opportunities for them to take note of these feelings and then ultimately reveal these forces in a form of representation befitting their skill set as artists? Although many aesthetic aspects of the individual works of art are dulled when they appear in this report, I decided to include their representation with permission of the artists. Digital photography was used to represent the images of drawings and paintings in a form capable of placement within this account, but the photographic images and graphic design pieces were already in a compatible format. Lost in this translation was the size and scope of each piece, which were vital considerations in their assessment, but I found their inclusion an essential component of their story.

Also included in this analysis is an interpretation of the impact of the dimensions of schooling that led to the creation of the various pieces. How did the intentional dimension, the goals of the curriculum unit and the assignment itself influence the artwork's creation? How did the quality of materials presented and employed, or the curricular dimension, impact student work? How did the structural dimension, or the school's class schedule and classroom's physical environment influence the pieces creation? What was the influence of the pedagogical dimension, or the impact of teacher instructional strategy and signature voice? How did assessment of the pieces, or the evaluative dimension, influence and create incentives for the art's creation? Finally, what were the emotional or sensory-related experiences, noted as the aesthetic dimension that were observed and solicited by the artwork?

The structure of the following criticism attends to three of the four structures typical for Educational Criticism: descriptive, interpretive, and evaluation. The fourth

structure, thematic, will be described in the following chapter. The descriptive nature of criticism attempts to place the reader vicariously within the setting. The description of the various pieces is accompanied by observational data which support the findings addressed in Chapter Five. The interpretive nature of criticism is designed to place the artwork and the lived-experiences of the participants in context. It is designed to explain how the various dimensions of schooling made the production of these artworks possible. The evaluation structure of criticism is implemented to describe the kinds of experiences had by the individual actors within the many conversations taking place. Thematics, the final structure of criticism, is addressed in Chapter 5 explicitly, but recurring messages indicated by the analysis are also given a passing glance in this chapter.

The Story of a Girl

The opening vignette depicted the work of Melanie, a 12th grade student in AP Studio Art: Drawing and Painting. Although this chapter was now two months removed from the completion of this painting, the impact of her work has seldom left my thoughts. I returned to it often, housed in the back office of Mr. Painter's room; I found myself checking to see if there was something I had missed, something left to learn. The sheer size of this piece, six feet by three feet, had made it difficult to transport or display and the pieces of broken mirror have claimed the fingers of many who have tried, myself included. I have had an opportunity to observe several students, staff-members, and community members stand before this painting and these viewers fell into one of two categories: those that look and those that *see*. To look at this work is to notice the image of a girl, pale and sullen, surrounded by darkened canvas and highlighted by several



Figure 1: A Warning, acrylic paint on canvas (2010).

shards of broken mirror at the canvas's edge. It is interesting and perplexing, but those who merely look quickly move on. Those who *see* have difficulty moving on.

Those who *see* Melanie's painting (Figure 1) are captivated by the image of the girl, they feel her sense of despair, and they are hopeful that when they leave its presence that the reflection of themselves, held for the moment by the mirror, will disappear from sight as they do. There is no way to be sure as every time you return to the painting, there you are, frozen in time and empathetic engagement or uncomfortable connectedness. "I wanted to do something that had to do with the Night of Broken Glass," she said. Using the Eight Stages of Genocide and the accompanying power point presentation with permission of Stanton (2007), we had discussed this event in detail. I had distributed a copy of the orders written by Nazi SS Officer Reinhard Heydrich (www.jewishvirtuallibrary.org) related to this event, and we discussed the event in terms of what it meant as a violent act against a group of people who had been classified, symbolized, and dehumanized.

"She is young and this symbolized the innocent children that may have never understood what happened or why this horrible thing happened," wrote the artist. Knowing that she had chosen to represent this work, I asked her why the face of the girl seemed be that of a girl from Asia or the Pacific Islands. She wanted to choose an image that would send a more universal image as a warning, because there are a lot of victims of atrocity. She had managed to convey a message, perhaps unknowingly as she seemed surprised by my assertion, which honored the uniqueness of an event, the Nazi persecution of the Jews on that fateful night in 1938, but united the profound sense of

loss with an emotional presentation. She avoided the comparison of pain, which I addressed succinctly as the outset of the unit, but presented a call to action.

“The mirror symbolizes the connections between the victim and the viewer,” she noted.

The production of this piece was only possible because of the notion of freedom to create that had been present within Mr. Painter’s room from the beginning of my observations. This specifically orchestrated environment is what allowed for the relative ease by which this unit of study was implemented. When asked about the impetus for his classroom’s environment, Painter noted:

I want the classroom to be like an art studio. This is their creative outlet. I want them to be comfortable until that spark of creativity hits them, I guess you could say. You probably observed in the class that on some days there are kids that just aren’t doing anything. They’re listening to their iPod. They sit in the corner and just stare, but other days that same kid is not talking to anyone, their head is down, and they are just going nuts on their project. There is a lot going on, there’s music and sometimes they get to choose their own music I want them to be surrounded by creative inspiration. There’s a lot to look at, they can be working and then look up for a moment, and then go back to work. I have examples of student work up here (pointing to the front of the room) and maybe a kid gets an idea from one and says I can borrow that idea and do this with it.

It is not my job to tell students they have to feel a certain way. You have to have a rapport with the kids that allows them to feel comfortable with themselves – having a fun environment. You don’t want them to be stressed. You want to have a comfortable environment that allows them to open-up to themselves and to their art.

The students in these art rooms seem to flourish without the constraints that might be placed on them in other classrooms. Each teacher at Prairie was given two hall passes at the beginning of the year. Students who leave the classroom were to carry these in tow. However, I never saw a hall pass in one of the art rooms. Students were able to leave to attend to their needs, but they consistently returned. In fact, a number of students without

a fourth period class who chose one of these rooms as a destination. One of these students told me she was not even in an art class. The notion of mutual trust was pervasive. The importance of trust in schools has been well-documented, but I had not seen trust writ-large as evidenced by these three educators and their environments.

On average, according to Ms. Shutter, the students are to average one completed project per week. At the end of each semester these students needed to create a portfolio of their twelve best works, chosen with the help of the teacher, and these works were then evaluated by their peers and the teacher. Many of the students who completed projects related to the Holocaust and genocide unit may not include these pieces in their portfolio. The flexible nature of the art curriculum allowed for the implementation of this unit of study and all three educators were excited for the possibilities, but my presence as a guest-teacher and a researcher was an important duality to consider as the unit commenced. The participant-educators were intrigued by the cross-curricular approach and reflected on its potential. Ms. Shutter stated: “I think it would be great to do more collaborative projects with other departments. The students get a lot out of it, and I do as well.”

As Totten (2004) has noted, the need for a reflective journal has been shown to be a vital tool for students as they grapple with the deeply emotional, contemplative, and personal nature of Holocaust and genocide education. Anticipating this need, I provided journals in the form of manila folders filled with blank-white paper at the outset of the study. I informed the students that they could use these folders to record their thoughts, sketches, and handouts, and as a means for communicating questions related to the content to me directly and privately. I assured them that I had paper should they run out,

and that I would collect them and read through them nightly, respond to questions, make observations, and return them the following class period. I also gave them the opportunity to choose their own pseudonym for the study and label their folder appropriately. Following the first day of the unit, I received six folders, the rest had been kept. I responded to the limited number of questions posed, but was certain that the lack of participation in this venture was due to unclear explanation on my part. The next day, prior to the presentation, the few students who had turned in their folders collected them, and the day commenced. I was still sure that these folders would be a key asset to the data set and that student thoughts would pour from these pages alive with reflective images, thoughts, and feelings. However, at the end of day two, despite an even greater effort to communicate the potential gains of this venue, I left with a box of four folders, one of which I recognized as Mr. Painter's. I lamented the failure of this aspect of the curriculum and worried about gaining proper insight as to reflective thoughts of students, until I realized that despite my earnest efforts to use this particular strategy, its failure was significant. Standing before these students as a teacher, I could have awarded points for such venture, provided an incentive for their participation; but as a researcher, this tool was lost.

Melanie, the student-artist of the painting in Figure 1, made a comment at the beginning of the class period on Tuesday of the second week. She said, "I can't take notes anymore, I'm all noted-out." Although I was standing near her, she was unaware I had overheard her comment. What was significant about her statement was that I had not read, nor seen, any of her notes. That day, as I taught about the art of memory, I made a conscious decision to observe the students as they looked at a series of artistic renditions

of memory on the projector screen. My estimation was that over half of the students were actively writing or sketching, but only two were now using the materials I had given them: they were using their own journals.

I had noticed prior to the unit implementation that many students planned their work in a sketch-journal. Many of them were leather-bound, and in fact conversation with both Mr. Painter and Mr. Design led to the conclusion that they saw this journal as an imperative step in the design process because they required students to acquire them for their classes. However, some students resisted the process as they preferred to do their thinking on the run: they preferred to dive in to their pieces in a more exploratory effort to create a final piece. They referred to this necessity twice during the introductions to the second and third days of the unit content. It seemed like a guideline, something that they requested, knowing from personal experience it had helped them as students, but a few students preferred not to do it. One of our guest speakers, a Holocaust survivor and well-known local painter, talked about her creative process. She said, “I don’t plan anything, I just start painting. I have a feeling or emotion, I am inspired by something and I just start. I don’t know what it will look like until I’m done.” Immediately several of the students in Painter’s class jeered, “See, Painter, I don’t need to plan everything.” Painter did not respond other than with a sardonic grin. The students were evaluated based on their final pieces in the portfolio and the journals were a step in the process, but were not part of their grade. Something Painter said in the interview seemed to explain his stance: “Artists are individuals, and you have to treat them that way. They have to be comfortable.”

The reason that students chose not to use the journal material I had distributed indicated two things: they preferred their own journal which they saw as a private catalog

of intimate feelings and ideas, and they had not come to trust me as a guest-teacher. After the encounter with Melanie and her lament regarding the amount of writing she had done, I began to take note of an interesting phenomenon throughout the day. When I passed the participant-students in the hallway during the day, I noticed that these students carried these journals with them to other classes. Michael, in the panel interview, remarked, “I always have it with me, because I never know when an idea is going to pop in my head.”

I asked, “Do you ever have ideas that come from other classes?”

“Sometimes, but usually it happens when I’m not paying attention. I’m just sort of daydreaming,” he responded.

Sarah added, “Sometimes it is the only thing I bring to other classes.”

I believe that if I had asked to see their ideas within their own journals, many would have relented, but only because they saw me as an authority figure. This was not the relational connection I am accustomed to making with my own students, and in another class like English or another Social Studies, I would have had fewer difficulties, but their art room, according to Sarah, “Was like home.”

I had noted the pervasive element of relational-trust exhibited between students and their art teachers prior to the implementation of the unit. In fact, on day two of my observations, I wrote in giant letters the word TRUST. Knowing the importance of this as a teacher, I wondered how I might elicit this dynamic as a guest-teacher, but I was not prepared for reluctance I met. I have always prided myself, as a classroom teacher, on an ability to develop relational ties with my students, but typical efforts seem to fall short. Following the completion of the unit, students had to prepare an artist statement explaining their ideas for their finished piece, a pedagogical decision we had reached as a

group prior to completion of the unit. I was given a copy of each of these, but as the students were formulating these documents, they shared their journals with Painter. The same thing happened in Design's class. I was observing in both rooms that day as it was a 90 minute block period. Although in my eyes, I had established myself as the content area expert, only two students shared their thoughts and opened up their journals to me. As I read the artists' statements, I was impressed by the students' command of the content. They wanted to pursue an emotional piece, something that would cause the viewer to think. They represented engagement with the difficult material associated with genocide and Holocaust education, and they themselves had been impacted emotionally.

I will address the duality of teacher and researcher and implications for further study in the final chapter's findings, but these thoughts never left the analysis and interpretation of the data. One of the reasons I chose to focus on the final outcome of student work as a series of vignettes in this chapter was that it demonstrated how students, like Melanie, had overcome the interruption in their normal schedule with me as a tolerated house-guest in order to produce work of great intensity, technical-skill, and meaning. Their voice in this conversation was paramount.

The Story of a Message

It harnesses dread and gnaws at your subconscious; anything but subtle. The vivid colors of red and bright yellow capture your view and hold you in pause. You attempt to allow your eyes to drift outside the human figure, you know there are dark colors and text, but you have trouble leaving the hues embodied in the sharp contrast between the recognizable symbols and the sullen exterior. This sharp contrast is not only in the striking colors but what the symbols represent. The red symbol of Nazi oppression and

torrid pain, centered on one eye, is now a gaping hole in this human skull. There is no flesh, no life: just death, and loss. The other eye encircled by the yellow Star of David,

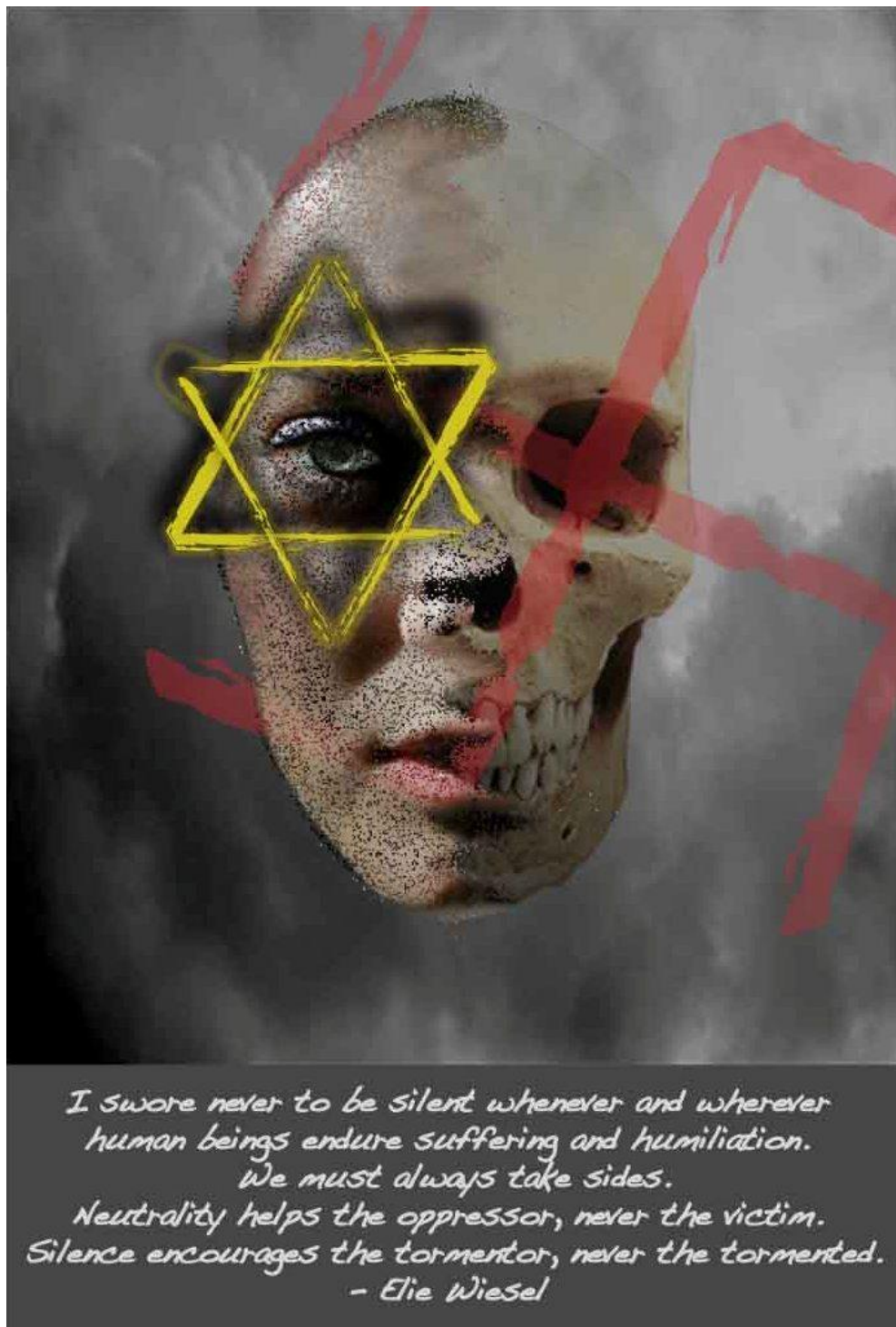


Figure 2: *Man's Inhumanity to Man*, graphic design piece (2010).

struggling to keep its humanness; its surrounding flesh grasping to remain intact. This eye peers at you, pleading with you: make this stop. The lips that remain in view, slightly agape, call to generations past and present – suffering. Man’s inhumanity to man, embodied in one woman figure.

The skull is suspended, its ghostly image jumps out of the background of turmoil and tepid clouds that appear to swirl around the stillness. The ominous storm that swept Europe of the 1930’s and 40’s is captured by the image as your eyes drift outward, trying to take in the entire graphic. The storm that left the lives of millions in its wake, an eerie reminder of decades now gone, is now yearning for its source of energy: hatred. Although the figure represents a haunting reality of our human past, the struggle encapsulated by these symbols remains a thrashing and volatile clash to this very day. The storm exists today. The storm persists today. The storm rages and threatens today. It preys on our shared human experience: awaken.

Finally able to attend to the text, the message, the struggle to find weaknesses in this front, and the quest for light and life finds the viewer ensnared and vigilant. It is difficult to view this piece and not be vaulted to empathetic engagement with this soulful victim and be persuaded to action at the thought of the potential for further loss. As the storm rages the symbol of Nazi hatred is temporarily held at bay, but the flesh is fading. This woman’s struggle to keep it is our struggle.

Created with modern technology, a computer and mouse, this design captured a moment lost in time but beckoning for hope. The finished piece was the product of one layer of graphics over another, each done with great care and skill. The artist Morgan, a 12th grade graphic design student, wanted the young Jewish woman’s face to “convey a

melancholy and distressed emotion through her eyes and expression. Hopefully this will cause recognition for the horrors of the Holocaust.” She wanted the piece to have elements of design that included balance. The power of this piece was in its ability to not only represent a balance in its design, but to capture what weighed in the balance: the balance between good and evil, the balance between light and dark, and the balance between love and hate. Her original intent was to include the text, “Genocide erases diversity... one soul at a time.” She chose instead the words of Holocaust survivor Elie Wiesel, but even the choice of the font was captured by the overall emotion of the piece, “as if the wind is carrying away the innocent souls that died.”

By the account of Mr. Painter, the graphic design program at Prairie has grown by leaps and bounds under the direction of Mr. Design. The number of students taking these classes has grown year after year, and the proficiency by which these students manipulated this medium was inspiring. Design has built these classes anew, although as a drawing, painting, and print major in college, this transition was described by Design as ironic:

I didn’t even start doing graphic design until after college. I didn’t even think graphic designer were true artists, but now that I have been completely immersed in this media twenty-four-seven, running two businesses and teaching here I love it. If a student nowadays is going to get a job in the arts, it is going to be in graphic design.

His room was filled with more than thirty work stations, but the computers were old – six or seven years old. The programs they used are incredibly large, and when employed, the computers run very slowly, a reality that seemed to irritate Design, as he mentioned:

It's hard to run state of the art programs and teach students to create intense designs when we have to work on THAT (pointing to one of the work stations). You know I walk around this school and see two new labs, full of brand new iMacs, and all they are used for is Word (Microsoft Word) and surfing the net. It's kinda tough.

Despite the conditions within the room being less than ideal, not an uncommon problem in any public school, Design's students produced work that was time-consuming, rigorous, and artistic far beyond a realm that I anticipated prior to the start of my observations. Design, despite being noticeably disappointed with the current state of his technology, did point out that the staff and administration was supportive of the students. "They encourage students to take our classes. They allow us to put up student work in display cases. And I have talked to other art teachers and no one has a department with five full-time art teachers," he noted.

The atmosphere in Design's room existed by choice. His expertise with the software allowed him to move quickly from one student to another, always knowing exactly what students needed. Think about doing this: change this setting, or that setting. He was difficult to follow as I observed, always focused. He wanted his room to resemble the art rooms he remembered from college. As he put it, "I want the room to be full of energy: students moving, me moving. I try to bring in pieces and examples that I've done. These students like to get their hands dirty." I did not know how important this last statement was until after the curriculum unit was over. These students were constantly on the move, and although I had made note of this fact in my observations prior to the teaching unit, none of us anticipated the profound impact that slowing the pace would have.

As the content area expert, I approached the curriculum beholden to the idea that I had a great deal of material to cover. I knew after the first day, by show of hands, that many of the students had learned about the Holocaust in other classes, but I anticipated that the depth of coverage was lacking. Knowing that I could spend an entire year teaching about genocide and the Holocaust, I had to fit it into two weeks. The curriculum that we created managed to meet the objectives. The students were writing and sketching, they were attentive and they knew the importance of the content, but they were sitting. We entertained engaging conversation about the human capacity for evil, the precursory elements leading to genocide and art, but the conversation they were used to entertaining took place between their imagery in their head and the materials at their fingertips. Their patience with me was stalwart.

In reflection, the participant-educators had come to realize that we could have broken the unit down. Painter remarked, “I thought it was fascinating, but you know I can sit all day. I think we should have implemented a short project part-way through. Say, hey, you have 45 minutes to finish a piece. It does not have to be of great quality, but let’s see where you are right now.” Design echoed these sentiments: “I thought it was awesome that we got to work with you and I think the kids learned a lot. It was cool that the students got to use this information, do their own research, and produce art, but I think these kids are used to working. They come in and get to work.” Ms. Shutter was more subtle in her response to this notion, but also demonstrated admiration for the experience of the students, “I thought it was great that they got to use this content to inspire their work. Sometimes they just think photography is about taking pictures. They can send a message and genocide is certainly an important topic today.” Despite this

pedagogical misstep, the students managed to produce thought-provoking and compelling work. The curriculum contained non-discursive sources of visual imagery including painting, charcoal, drawing, graphic design, and photography. They were also provided with primary documents, poems, and speeches, but the guest speakers seemed to inspire Morgan.

Morgan's design work has left an indelible imprint on me. Not only was it produced with the technical skill that brought newfound appreciation to me for this particular medium, but it represented the potentially profound impact of Holocaust and genocide education. Her journey as an artist was difficult, not because she did not have the requisite skill although she humbly noted that the final piece was the result of some experimenting, but because of her empathetic engagement with the material. Her reflections on this project eased the sense of the angst that often times plagued my own reflective thoughts as the guest-teacher:

The experience was incredible to be inspired by such artists who went through such difficult times. I loved being able to learn a sense of history and then apply it to the art forms we find best able to convey our messages. The sources really inspired me to do a great piece of artwork. I have learned that art is so much more important than most people give it credit. And by meeting such great artists, I know that if art is your passion, go for it all the way. Through this project, I respect art even more and appreciate the strong impact it can have on people.

She noted, "I have learned a much greater appreciation for other cultures and races. I have a better awareness of the violence that occurs daily and usually does not reach us through the media." She also noted the profound impact that this curriculum can have on personal responsibility as she wrote, "I respect that by controlling my own actions and being respectful – even if it was intended to be jokingly upsetting – I need to avoid it." Morgan also noted that the curriculum had inspired her to notice the existence of racial

thinking in proximity as she remarked that she had heard the phrase, “That’s Jewish,” many times but did not know until the beginning of this teaching unit what it meant. In her reflective writing, she revealed her intent to stop the use of this phrase, or similar phrases, upon hearing them in the future. The others who have seen Morgan’s work have found it difficult to stop looking. Viewers, even those with a cursory interest, cannot help but hold this image, pausing before they continue to the next work in gallery. Emotion poured into this particular conversation, and pours out of the image. The message on the lips of the woman calls to the viewer: stand-up.

The Story of a Shadow

Slightly off-center, the dress is empty. Although the dress has a form that implies it is closely snug to the arms, hips, and legs of a woman, there is no sign of the limbs or head that should protrude from this cloth. The sleeves extend mid-length and the billowing skirt should just reveal her knees, but there are no hands and no knees. There is only the dress suspended above a pair of shoes. The outfit longs for the legs, the shoulders, the neck, and the face, which now exist only in shadow.

The skin and frame that used to fill this garment are lost. A woman, perhaps a mother, a daughter, a sister, is now vacant. Her memories, her experiences, her stories, are now fulfilled in the shadow that extends from her shoes. She used to know life, companionship, joy and hardship, and now she aspires to be known – remembered. The shoes are a haunting reminder of images cast by the liberation of Nazi concentration camps. Shoe after shoe, pile upon pile, knowing that each empty shoe used to house a foot; a foot that used to dance, run, and jump. The dress, not piled, is held adrift in the



Figure 3: The Shadow, photographic image (2010).

wind that used to lift her hair. The valuables taken: no earrings, no necklace, no bracelet, and no timepiece, heirlooms confiscated with only memories to keep.

This woman used to stand proudly, as the dress does now. The expanse of the terrain used to envelope this woman with the subtle breezes and scents of the seasons. The fence used to demarcate the boundary of her realm, but it could not but hope to contain her. She was free. The trees used to provide shade and shelter as she dreamed of her future accomplishments and wept over her misgivings. The sun used to warm her flesh, her spirit, and her faith. Even now it fills the photo with illumination, casting rays upon a timeless landscape, but for her this radiant source of light now casts but a shadow.

Eleni is an 11th grade photography student. She did not want to follow a path in photography related to genocide that led to the glorification of blood and death. The reality of these crimes, and the accumulation of evidence used to incriminate perpetrators of genocide, has led to a vast array of photographs that depict exactly what Eleni hoped to avoid. Her stance resembled that of the curriculum design. I did not want to garner interest in the subject matter by horrifying the students with pictures of dead bodies. Prior to the start of the presentation of content on the second day of the unit, I addressed this very issue. I told them that a Google-search of the term genocide would return horrific images, which although express the unfortunate reality of human experience, I would not subject them to these images. Like Eleni, I found it more productive to imply, to posture, and to imagine. She found it difficult, at first, to render an image in her chosen medium and stated, “It was difficult to incorporate genocide into practical photography.” In fact, the final image embodies her original idea in general, but was perhaps less ambitious. She had originally envisioned a series of garments, representing a number of victims of the Holocaust. She wanted to prop-up a series of outfits, shirts and pants sewn together, and hung above a pair of shoes. She wanted to hang this series of clothes between two poles, held by fishing line so that it would not show in the photo. Although she abandoned this idea the inspiration for the original idea was maintained by the finished piece. She wrote, “My inspiration for the project was the step toward genocide known as dehumanization.” Her image of a woman with no identity, and every identity, certainly captured the notion.

Dehumanization was a common theme in the students’ work, particularly those who chose the medium of photographic imagery. It was essential to employ a variety of forms of representation within the curriculum to provide student-participants with several

examples of artwork that could serve as possible inspirations for their own work. The most compelling image to demonstrate the varied meanings to be gleaned from a variety of forms was the photograph of the *Boy With His Hands Up* (Raskin, 2004). First we discussed the meanings of the photograph itself. The image of the child was powerless, surrounded by other prisoners also with their hands raised, and was a sharp contrast to the SS guards in the background holding weapons. We then turned to a poem written about the photograph. The discussion revealed different perceptions, but the observation that the boy was powerless was again described by the students. Finally, we turned to *De Profundis* (2007), a painting of the boy in the surreal settings composed by Samuel Bak, , as a stone monument jutting out of a star-shaped fortified impression in the landscape. The students' impressions of this piece were varied. Although the boy is the only humanistic image within the painting, the incorporation of the Star of David within the image inspired a 12th grader, Michael to comment: "Here the boys seems to represent all Jews and all victims, but I did not see that in the photo." In the photo the boy was not alone but in the painting he was. One 10th grade student, Jennifer, overlaid the image of a fellow student with an image of a mask, which highlighted the notion that abandoning our human identity could lead to the advent of victim or perpetrator. As she put it, "There is a monster inside each of us." Emily, another 10th grade artist, chose to combine the images of three classmates in one piece. The aerial shots of two students in dark clothes, heads down – powerless, were set aside the picture of another girl with a frightened look on her face. Her mouth had been removed. She described her piece in the following way:

The purpose of my piece was to teach against genocide through the use of emotional images. The models are curled up on the ground, and the image is taken from an aerial view. This shows that the subjects of the piece feel scared and are

being made to feel inferior. The other model will have all the emphasis put on her eyes to show extra emotion, and her mouth will be removed from the portrait to show that they had their voices taken from them.

Photography in this project, both the student work and the photographs used during the curriculum unit, highlighted an individual. One necessary outcome of this unit, and any foray into genocide and Holocaust education, was the idea that it was necessary to give voice to the voiceless. Victims had stories that could have been lost in the numbers.

The isolation of the individual victim, dehumanized under the harsh conditions hidden in seclusion, camp or ghetto life, and even as the reflective art as memory, was a pronounced theme within the art that was contained in the curriculum. The examples of propaganda art portrayed victims as vermin or a disease that threatened the purity and sanctity of the oppressive nation, particularly in Nazi Germany. I only shared these examples following a pronounced disclaimer as to the purpose of the artwork and in an effort to demonstrate the deliberate manipulation that took place. We looked at a small series of examples, but one work of the Nazis seemed to have a profound impact on the students. Nazi Germany published several children's books that were designed to promote a long-standing relationship between its populace and its anti-Semitic objectives.

The Poisonous Mushroom, unfortunately not difficult to find on the internet (www.jewishvirtuallibrary.com), was a children's book that was designed to solicit support of anti-Semitic hatred. We looked at only two pages of this work, in its English translation, and the resulting conversation that took place was the first truly engaging example, largely due to the help of Mr. Painter and Mr. Design (student engagement was always more intense when these two teachers interjected into the conversation, whereas Ms. Shutter refrained). The first page contained an image of a young woman, posed

within a natural setting, along with a young boy, presumably her son. The boy has just picked a mushroom when she hears this warning, “Just as a single poisonous mushroom can fill an entire family, so can a Jew kill an entire town, region, or *volk*.” The students, as they often did, sat in silence and peered at the projected image. They shifted in their seats, appearing very uncomfortable. Mr. Painter posed the questions, “What do you guys think of imagery when you see a child in the picture? What does it make you think of?” Several students responded in unison: “Innocence!”

Now, Mr. Design prodded, “What about adults? Things like knowledge and wisdom. What about a child and an adult, how does that make you feel?”

Robert, a 12th grader, responded, “It looks like the adult is taking away the child’s innocence by talking about all of this stuff.”

Another student, Sarah, recalled the stark difference between this tale and a number of books she remembered as a child, mostly by Dr. Seuss. Conversation erupted as students recollected the many works that they had experienced as children, sitting on their parents’ or older siblings’ laps. They were excited. They appeared to hold treasured memories related to this childhood of smiles and endearing figures never forgotten. I joined the conversation by adding the joy that I had read many of these books to my young boys, and then I remarked about their excitement:

When we looked at this book (pointing to the projected image of the first two pages of the book), the mood of the room was somber, but when we talked about some of the books you read, or were read to as a child, you lit-up. Your memories of these books are happy, and justifiably so, but this book makes you sad. You are more than justified to be sad, or worse. Think about the manipulation that is involved here, when you are a child being read to, you are reliant on the person who is reading to you.

The next image in the child's book was a classroom in which students sat at their desks except one who was at the chalkboard, and a teacher was at the front of the room. He was instructing them as to how to identify a Jewish person (again translated into English), "The nose looks like the figure six (with the image drawn of the board)," and the children were asked to repeat the following, "From the Jews face, the devil speaks to us." The somber mood in the room had returned, with only one comment from a male student, "That is jacked-up." The series of images portraying propaganda allowed me to uncover many elements of the history of European anti-Semitism. I addressed the several myths upon which this belief structure was founded, recalling several historical events from the Crusades to the ascension of power of the Nazis. I had repeated this tale in a number of classes as an educator, but never used the images of propaganda as a focal point for the discussion.

The discussion then turned to this Nazi effort in practice, November 10, 1938, the Night of Broken Glass. Always returning to the Eight Stages of Genocide, this historical event was a pronouncement of the depths that these stages had taken hold within Germany at large. The number of students who chose to produce work related to these events led me to believe that this classroom experience was significant. Earlier in this chapter I described Melanie's work (Figure 1) but many other students followed suit and I briefly describe them here. One student, an 11th grade drawing and painting student, June, produced an image of a young boy eating a bowl of cereal. Her image was done in ink, a vivid contrast of black and white, but the bowl contained symbols used by the Nazis to identify various categories of prisoners in bright colors: a blue Star of David, and rainbow-colored triangles, mixed in with other bits. A black Nazi swastika resided in

the upper-right corner with the title, “Loyalität – Yum.” The German student’s face was blackened to coincide with the Nazi symbol in the title, and the one of his shirt sleeve.

Another student, Annie, a 10th grade graphic design student, sketched the image of a girl, hair intact, adorning the striped loose-fitting outfit often pictured in photos of victims of Nazi concentration camps. She then took the sketched image and scanned into a graphic-design program where she was able to add visual effects. The image contained various shades of gray. The girl’s outstretched hand reaches for something, but she was held at bay by a series of wires strewn from left to right. On the opposite side of this fence was the shadow of three more hands reaching toward her, summoning. The tear-filled eyes of the girl, herself a prisoner, were caught between two realms: prison-life and the freedom of spirit. Many aspects of this curriculum and this experience lay in the shadow. What might the imagination perceive that the eye cannot? What can be gleaned from the imminent darkness of the shadowy places in our human experience? Does the shadow contain information not taught? As the dress was suspended in this photo, we as viewers are suspended. The artist, Eleni seemed to think that the shadow had much to tell.

The Story of a Toy Soldier

“I started so young and now I still can’t stop.” These words are tattooed to a hand reaching downward. Is it the hand of the artist? Is it a metaphorical reference for a nation? It is power: the power to change lives, the power to manipulate, the power to victimize, but not the power to resist. The hand grasps a toy soldier with its two extended and opposing digits. Will the hand move the soldier so as not to aim at the second figure, a dark-silhouetted person, back turned but seemingly aware of what may come – or is the hand carefully placing the soldier to take aim? The toy soldier is not an uncommon image

of childhood, but what happened to this child? Why is this child, now an adult, faced with this choice? This human struggle, between doing what is right and doing what has been ordered, promoted, or typified by classmates, by parents, by authority, is still a choice.



Figure 4: The Toy Soldier, colored-pencil on paper (2010).

The soldier is armed, weapon poised to shoot, but the fingers of the hand have not yet let go. To let go at this point means an almost assured murder of an innocent. The

decision has not been made – the internal strife which appears in the delicate touch of thumb and forefinger, has been caught in contemplation. The words affixed to the hand may once have been quite pronounced and bold, now appear to bleed, to run, to wither. Is it duty? Is it just following orders? Is it obedience, or is it a profound hatred as the result of years of indoctrination and schooling?

The victim is in stride, walking away from the interplay of hand and weapon. The figure is black minus the appearance of the yellow star affixed to its chest. Classified, symbolized, and dehumanized, the victim knows fate, but stands erect – proud and defiant. If the fingers loose the soldier, the victim will fall, but not as an individual, as a group, a people. The soldier is inanimate, permanently fixed in position to fire, nameless and shameless, but the hand must choose.

Anthony, the 12th grade artist of this particular piece, described his journey as a difficult one. He had learned, in cursory manner, about the Holocaust, but had never known that the problem was so widespread and that, “there was genocide everywhere and people are committing acts of genocide every day. I had never known it was such a large issue in the world.” Most of Anthony’s other artwork is of images related to his interests in soccer. They are vivid and represent important requisite skill and understanding of design concepts of rhythm and balance, but this was a new experience for him. He noted:

This project was really complicated for me. I, as an artist, always as a person am thinking happily, but when this project came to me it really opened my eyes. For me, it was hard to represent how I felt about this, but in the end the result meant a lot. As an artist, I learned there are so many aspects in a deep subject.

Anthony’s artwork had meaning for him personally and it solicits an appreciation of meaning in its viewer. Because the image of the toy soldier was such a common addition

to childhood playthings, the viewer was able to transpose themselves into the scene, but the simplicity of the image revealed a profound understanding of the content.

On the third day of the unit we made the personal connection to the object of choice. As I noted in Chapter Two, one vital lesson to glean from Holocaust and genocide education is the discomfiting notion that perpetrators of evil crimes such as these were not the result of inherent sadistic behavior, but rather that perpetrators were ordinary men and women. To help personify the concept, I related the stages leading to genocide to the actors in the midst of bullying activity. As I described the scene and the various players: the victim, the perpetrator, the bystander, the witness, and the defender or “upstander,” we had a conversation about how the scene might play out. The victim was chosen because of some element of classification, whether it was skin color, religious beliefs, sexuality, or even dress. The perpetrator had decided to target this person for any number of reasons, and they typically had help, which often led to violence. The surrounding players then had choices to make. Would they ignore the situation, pretending not to hear the confrontation, not to see it, resigning to excuse that it was none of their business? Would they instead, intervene, defend, or stand up? I asked by show of hands, how many of you have witnessed an event like the one I described? Almost every student and teacher hand went up. Then I asked them to consider, privately, what role did they play? I paused. In one of the training sessions related to this content, I noted a damning statistic, which I then shared with the class:

It is estimated that less than one-half of one-percent of the population of Europe during the 1930’s and 40’s rescued a single person. A population of millions stood idly-by while the Nazis commenced to murder an estimated thirteen million people. These people watched their neighbors and friends disappear in droves. People lived next to ghettos and concentration camps, but they did not stand-up.

I assured them that the act of resistance, the courage to stand up, began with taking personal responsibility for your own actions. As ordinary people we all have a choice to make. This choice was aptly represented by Anthony's image, and others. Many of the artists already mentioned, as well as several others whose pieces are not included here, desired to approach their work hoping to create in the viewer the importance of this very personal decision.

The participant-educators had certainly hoped to convey this message in the unit. We saw the various forms of artwork included within the curriculum as inspiring emotion. It was inspiring to us, and we hoped it would inspire the students. As art represented human experience, it was witness to the potential dangers of the antecedent forces leading to mass atrocity. The reflective statements of the educators and students demonstrated their appreciation of this idea. A 12th grade photography student, Jimmy, poetically noted, "After learning of so much beautiful art and so many heart-breaking stories of the afflicted during the 1940's and the war, it has made relevant that destruction and pain are the muse of beauty and art." He also eloquently expressed his personal view to stand up, when he explained, "It's up to us to decide what will come of man's nature. The strong will express and revolt – make other people aware and learn – use every man's weapon: his knowledge." Jimmy's photographic representation depicted a student *Bystander*, unaware and unwilling to notice the destruction, represented by a hole in the wall of an adjacent building, just to his side.

One of the pieces, *Alone* (1994), was viewed during a curriculum design meeting in November, 2009, and at the conclusion of the teaching day related to Art as Memory in

January. Mr. Design said, “There was another piece, with a rock star-shaped island surrounded by violent seas. Can we continue this tomorrow so we can have the students see it?” The piece was part of a meeting two months prior and Design recalled it. We extended the previous day’s lesson to the next day so that we could incorporate this work. He had been moved by the emotion of the piece and was certain the students would appreciate seeing it. Sarah, a 12th grade artist, remembered this piece specifically: “I felt like I could connect to that one.” Michael, also a 12th grade artist, remarked, “I don’t think I’ve seen anything that made me feel more alone.”

This warning was raised by another photography student, Leo, a 10th grader, who captured the image of a single student in a local mall (which he informed me raised the ire of mall security). He used a prolonged shutter speed so that the image of the individual student, sullen and humble, was juxtaposed against the blurring vision of multiple passers-by, unaware of the plight of the individual student. He remarked, “I wanted my photo to raise at least school-wide awareness of genocide and to convey the message that people are living their lives completely oblivious to the fact that people just like them are being slaughtered.” He appeared proud as he shared his thoughts with me; his work had meaning. A 12th grade painter, Victoria, brandished the image of opposing forces, with the fate of an infinite number of souls weighing in the balance. She painted the recognizable faces of Adolf Hitler, Josef Stalin, and Joseph Mengele, as a purposefully-distorted and dark triumvirate, opposed by a series of faceless soldiers in uniform, standing defiantly prepared to oppose this darkness. Beams of light cascaded on the shoulders of the aligned soldiers, who could have been anybody. She wanted the

painting to “show the world working together to avoid genocides so that it has more of an impact on many cultures.”

The participant-educators and I were extremely fortunate to have two professional artists speak to our students. One artist was a child survivor and painter, and the other the direct descendant of survivors of the Holocaust and a graphic-designer. The impact of these two speakers was immense as many students remarked that their stories were the most pronounced influence on their work. The painter, well known and widely acclaimed, has been exhibited in galleries in a number of cities. She began her story by telling the students about her childhood. Her father had broken out of the ghetto and joined a partisan group, but he worked tirelessly to retrieve his family. The artist was saved by the incredibly brave act of a water delivery man who had hidden the young child in a water barrel and transported her by truck to rendezvous with her father. She appeared somewhat apprehensive to continue the story, but the shift in student questioning related to her art renewed her enthusiastic engagement. Her advice to students resonated with many of them:

You don't have to be able to draw to be an artist. I can't draw at all. Don't try to illustrate. Painting for me is an emotional engagement. None of my paintings are calm. If I am angry, or upset, I paint differently. Anything you learn is not wasted. You need to learn everything you can. Go to museums and shows. Everything can be used in your art.

The students seemed to treasure the opportunity to meet with her. One 11th grade student, Leigh even approached her and asked to hug her – she obliged. Students were beginning to grasp the immense power of aesthetic representation. While the conversations we had in class about the various pieces of art had been provocative, having an artist in their

presence, who had endured such hardship, seemed to stimulate a flurry of ideas and conversation.

The second speaker visited us one week later and his presentation and his medium were different. As a graphic designer, he had employed technology in his art and in his presentation to students. He arrived with his laptop in tow, and as a college professor, his presentation was rehearsed, cohesive, and polished. He shared a vast array of work, but his most important message dealt with the notion of meaning in his work. He began his presentation with a single statement which seemed to linger in the ears of everyone in the room: “The arts are the heart and soul of a culture.” He proceeded to describe his work to develop a font for the Hebrew alphabet. As he poured over one letter after another he began to see pictures in them and he decided to use them in the art for his Holocaust portfolio. He described the first letter, *Alef*, and its symbology:

It is formed by two *yuds*, one to the upper-right and one to the lower-left. The *Alef* contains the DNA of every letter in the Hebrew alphabet. The upper *yud* is water of joy, a closeness to God, and the lower is the water of bitterness – distance from God. The *Alef* represents a prayer repeated, and as you can see it is represented in many of these prints.

He paused on one work, called the *Black Skull*, which was a beautifully executed pattern of light and dark. It contained the *Alef* repeated in row after row, in bright white as a sharp contrast to areas of black. It was these black areas that piqued the interest of the students and teachers. Although we had seen examples of black space in other works, it was during the conversation about this piece that he paused to explain, “These blackened areas consisted of one black *Alef* after another, overlaid on top of one another.” As the illumined white letter represented Jewish life and spirituality, the blackened image represented the vanquishing of this life. The dark areas of this piece represented

thousands of *Alefs* placed on top of one another. From this point forward in his presentation, the students and teachers *saw* these pieces through a vastly different lens. These dark areas in the art now represented the lives of individuals, their stories, their experiences: extinguished. The artist had revealed a compelling human story in a piece without the figure of a human present. Prior to that moment students were attentive, but I made note of their apparent drift in subconscious, if not conscious, prior to viewing this one slide. From that moment forward they seemed struck. An image without a human face or body, but a series of letters, had transported them from daydream right back to this very personal story. Ms. Shutter, in her reflection, pointed directly to this moment when she recalled:

I really liked, I don't remember his name. He talked about the meaning behind his work, how he put his work together with content. That's something we try to get the kids to think about, putting their content into their work, but to have somebody come in and talk about how they put meaning in to their work. I really got a lot out of that – I think the kids did too. I've actually had students talk about that day.

The guest speakers placed the student-artists at the front lines of the human struggle between struggle and triumph, between action and inaction, and between an easy path and a more difficult one. The opportunity to hear first-hand about the power of human artistic expression inspired many of these students to reach beyond their normal capacity for aesthetic engagement. As much as I could, based on available information about the various artists whose work was exhibited in the curriculum unit, I attempted to portray the circumstances that might have inspired the art, but to have someone speak about this in person seemed to bring to life the artists unknown.

The Story of a Map

Maps acquaint you with location and place. They guide, expose, and send you safely home. They fill you with a sense of wonderment about places afar. They help to plan family gatherings but also help to plan warfare. They are artistic renditions of continents, oceans, seas, and rivers. They divide one country from another, one people from another, one climate from another. Maps can inspire the often dreary task of rote-memorization, navigating national and state capitals, identifying the Mississippi, the Amazon, or the Nile, but seldom do they gasp, plead, or bleed.

This map has been distorted by a human saga; a saga that remains a battlefield as I write. The two-dimensional image of the globe is embroiled in conflict, threatening and ominous. Who sees the world in this way, and what if I don't? What is the potential loss



Figure 5: The Map, graphic-design image (2010).

to me, my family, my students, if I choose to displace this image as an interesting and poignant statement, and nothing more? I can choose to ignore what may be the reality for many, with no direct cost to me. I can choose to awaken in the morning, go about my day, kiss my beloved wife adieu, and plead with my four year-old twins or their nearly two-year-old brother to be good, safe, and loving. I can choose to keep my empathetic engagement to my closest friends and family. I can limit my exposure to this worldly realm, ignore pleas for support. No one will judge me harshly if I seclude myself to the simple but important tasks at hand. This path is represented by many maps, even the to-scale representations I hand to my students to fill in with pertinent information. This path is easier.

But what if I choose to not ignore the reality of this map? The worldly realm here is splattered with loss. Not one image remains unscathed. They are recognizable but warped and twisted, leaching in to the pale-blue backdrop of the ocean. Africa, at center, is red: blood red. The arteries that extend from her bosom are pleading... beckoning... crying. This map does not say “World Map,” it says “Darfur.” The continent of Africa has been ravaged: it has a painful legacy, it suffers. Much of this has been the direct result of European colonization. The Germans first committed genocide in their colonies, removing the Herero tribe from the earth. Although Africa is consumed by red, the heart of this strife extends from the arterial connection to Europe. This heart appears healthy, beating unimpeded, with a contemporary mass atrocity thriving on a horrific legacy of pain and murder. This is not a plea for an outpouring of sympathy; it is the dark reality of those who suffer. What if I choose to accept the path laid out by this map?

The spread of the idea of genocide was aptly represented by John's graphic design piece. John is a 12th grade student and one of the only students who sought my input throughout the design process. The size of the graphics files he used and the age of the software on school computers led him to produce this piece on his own laptop. He worked on this piece throughout the teaching unit and had a rough idea of what it would look like soon after the unit's completion. He originally had several skulls consuming the image of Africa, certainly appropriate given the genocide that continues to ravage the continent, but he chose to make the change to solid red as a way of making a better visual connection to places of origin, and places where the world was turning away from the struggle. The protrusions extending from Africa were to "show that the knowledge and ideas of genocide are being spread and people still aren't doing much to stop it." He chose the ink splatter of the adjacent land forms to "represent the complete and utter chaos." Hidden in the background are two-repeated phrases, "Humans are Not a Disease," and, "Stop the Slaughter." The path strewn before his viewers was one of action.

John managed to create an original image that drew upon a tremendous amount of content. His reference to humans as a disease related directly to the idea of dehumanization. As I mentioned previously, the Nazis referred to the Jews, and others, as vermin, rats, and a disease that had to be eradicated to protect the German people. The Hutu of Rwanda referred to the Tutsi victims as "Cockroaches." Attempting to maintain humanity, the struggle of victim artists to represent their daily life was a stark contradiction and seemed to create greater emotional connection to the aesthetic testimony. For example, a 10th grade artist, Julie, was moved most by victim art: "What

these artists were able to create under such circumstances was amazing. I know I can't truly know what it was like, but I feel like I have a much better idea after seeing the victim art." John's piece portrayed this struggle for humanity, but also made the valuable connection between European colonization, Africa's struggle to emerge from this awful legacy, and the contemporary influences of powerful nations who struggle to gain access to cheap raw materials through the exploitation of African innocents. The story of this map is a call for action, but he left it up to us to choose.

Reflecting Back on the Conversation

Although there were struggles in this project, as there are in any human enterprise, the students and teachers have looked back on this project as a worthy venture. Michael could actually count the number of times he had been taught about the Holocaust in his career at Prairie, at nine, but "this was the first time when we actually got to learn about it in connection to something we like, art. I have always learned the same old stuff."

"Yah," agreed Leo. "I'm glad I learned about it. It wasn't a pleasant topic, but now I feel like I have a better understanding of what it is and how big a problem it is."

Sarah was less impressed in one instance: "I didn't really learn anything new, I already knew a lot about it." Her comment surprised me, despite the fact that I had assured them that the reason for the paneled interview was to capture student voice as accurately as possible, and that I was approaching this conversation without an ego attached. However, she seemed to contradict herself addressing the question about the approach using the arts. She noted, "I liked all the art, each piece was different and it

made you feel something different. You actually get to use your brain and think and create things.”

The student-participants wanted to create emotional engagement in the viewers of their work. Reflecting on the project, several students concluded that the act of creating artwork of this nature was an act to increase awareness and educate. It reflected introspective learning and emotional engagement and for these reasons was in many ways an act to prevent genocide. Leo, a 10th grade artist, said, “I want people to think about the meaning of the image.” A 12th grade artist, Michael, hoped: “I just want people to see how important it is.” The student-participant artist whose work was featured in Figure 2, Morgan stated, “I wanted people to think about what I was trying to say in my piece, and take it seriously. I think people can learn a lot from looking at art.”

By creating art, the student-participants hoped to have an impact on the viewer. Many of their works asked the viewer to take action. John, the 12th grade artist of Figure 5 in Chapter 4, asked the viewer to, “Stop the idea of genocide.” Julie, a 10th grade artist, inserted text in her piece stating, “Genocide: it won’t just go away... if you’re not helping you’re hating.” Justin, an 11th grade photography student produced two works, one of which stated, “If WE don’t stop genocide, who will?” to accompany the image of a gun-carrying man atop a mountain of faceless victims. Justin’s second work included the comment, “It starts with one and ends in thousands; Change the path,” as text added to a black and white image of a large cemetery with a road at center leading away in the distance.

Student-participants consciously chose to portray genocide in a global perspective. Although a few art pieces focused on the Nazi Holocaust of the Jews, the

majority of the works displayed the problem of genocide as a whole. John, the featured 12th grade artist in Figure 5, used a map to convey the global perspective of the problem and the necessity of the global population to act. Many artists like Victoria, a 12th grader, chose to portray the victims in her work as faceless millions to represent all victims. Another 12th grader, Sarah, portrayed the victims in her charcoal drawing as humanistic, but not human, to purposefully “demonstrate that the victims could be anyone.” Jennifer, a 10th grade student-participant, used photography to show two hands in the snow, surrounded by red drops of color to represent blood, accompanied by the statement, “Hope dies with the innocent.”

Leo added, “I think I learned a lot more about genocide by looking at the art than I would have in another class.” For the first time, Julie spoke. Julie was a 10th grader in graphic-design, who like John, produced a piece that called for action by the viewer. Her piece contained four images and text that flowed from one to the next. The first image was of a line of women taken in a Nazi concentration camp accompanied by the beginnings of a phrase, “Genocide: it won’t,” moving to the next picture of sunlit sky with the text, “Just go away...” another photograph of two outstretched palms holding the words, “If you’re not helping,” and finally adjourning to the lower right-hand corner and the presence of a Nazi flag, “You’re hating.” I had seen her working on this project but had not had the chance to speak with her, so her volunteering for interview was a welcome opportunity. Julie now added to our conversation by saying:

There is a big difference between seeing a work of art created by someone, and seeing just a number, 6,000,000. It was much more emotional. I liked the fact that we all had studied the same content, but we all took different approaches. There are no pieces that look the same.

Her comment related to feeling led to another insight which I found telling. Michael had recognized and appreciated the fact that there was greater freedom in this unit than he was accustomed when studying the Holocaust. He stated:

Art has a different impact on people. You look at it and you feel something. I liked the fact that we were able to decide for ourselves how to feel about it. Usually, we are told this is how you have to feel about this, or you're dishonoring someone. You just put a work of art up there and asked what do you feel about it? It was up to our own interpretation.

Julie interjected again:

I liked that it was more open-ended. We were able to talk about what we thought, as opposed to being talked at. Then creating art, it keeps you from feeling defensive. You can produce something and say this is what I think, but you don't have to defend your opinion like you do in writing. Art can be interpreted differently.

The reflections of these students, which are representations of others, provided a vital source of information for me as both a researcher and as an educator. The duality of role associated with this project was often difficult to manage. As a teacher I wanted to know these students, I wanted to "get my hands dirty," to use Design's expression, but I felt restrained. I felt as though I needed to consistently distance myself from these young artists, capturing their story, but not helping to write it. The ramifications for me as a teacher have been profound. My forays into the inclusion of the arts within my own classroom have been enlightened by these experiences, and encouraged by their potential. As a researcher, I attempted to gather and codify data that was relevant to the nature of this qualitative inquiry. I attempted to allow these participants to be co-constructors of this conversation, and to the degree possible, uninhibited in their recollections. This was my path.

For many of these students, their creations were acts to prevent and create meaning. According to several reflective statements made by the artists, they sought to educate and raise awareness and embodied a plea for personal action and responsibility meant to move people to act in prevention. Responses to the questionnaire as well as interview questions similar to Julie's (above) indicated that many of these students were affected by the curriculum and as they poured their emotions in to their work they longed for a similar emotional response in the viewers of their work. The story of this chapter is their story. I have strived to honor their terrific effort within these pages. I was indebted to their patience, their perseverance, and their talents.

Summary

In the spirit of educational criticism, I have strived to place the reader vicariously within this setting: to transport the viewer from the desktop or computer screen to the hallways and classrooms of Prairie High School. To do so fully, I have described the major contributors to the conversations between teacher and student, between student and curriculum, between student and their art, and ultimately between the art and the viewer. I have endeavored to add my own voice, as educator and researcher, as well as the voices of the participants. I have attended to the dimensions of schooling, hoping to amply-describe the intended curriculum (the goals and aspirations of the participant educators), the operational or enacted curriculum (the experiences and interplay of the instruction and materials at work), and the received curriculum (what the students perceived and understood). The students seemed empowered by the freedom of expression and interpretation given for the project. They were in control, they could ask for help, but they were not required to do so.

The final chapter discusses the findings for this study as they relate directly to the guiding research questions. I abandon the interwoven approach of this chapter, bring the research questions into focus, and consider both the study's limitations and the implications for further research.

Chapter Five: Summary, Conclusions, and Implications

A Private Conversation Made Public

The origin of my motivation to undertake this study was my need to encourage my students to become aware of genocide and take personal responsibility and individual action in search of justice. I wanted to provide students with an opportunity to critically engage in a curriculum knowing from the information gleaned from other studies and sources contained in Chapter Two, that the moral and ethical implications of such engagement could be transformative. For students to act, to write their congressional leaders, to continue to educate themselves, to get involved in groups that seek the end of genocide, and to become more analytical citizens, they have to possess a foundational pool of knowledge from which to draw sustenance. They have to become aware of their own biases and beliefs and be willing to extend their empathetic realm beyond their friends, family, state, or even country. They must widen their lens.

This study sought to provide high school students a window into the lives of victims and perpetrators of genocide. Peering through this window allows the viewer to better appreciate the dilemmas, traumas, and choice-less choices faced by individuals engulfed in dreadful circumstance. Ultimately, peering through this window allows the viewer to broaden their capacity for empathy, but they also catch the glint of their own faces in the glass. The reflective image in a window is never clear. It can be hidden by glare or a change of focal point, but the self-image is always there beckoning: Who am I?

Why am I standing here? Of what am I capable? Will I stand idly? If you look at the glass, the self-image sharpens and intricate detail reveals the nuances of appearance. If you look through the glass, the self-image fades and disappears but the image beyond the glass lures your attention and presence. The purpose of Holocaust and genocide curriculum is to invite students like the ones in this study to look through the glass and when the images remain hidden, to break through.

This chapter seeks to attend to the conversations that took place during this study to allow readers an explicit entry to the experiences of four educators and a 36 high school students. This study sought to recreate the lived experiences of these participants in a way that might cause readers to appreciate these conversations so that others might begin. This chapter provides a brief summary of the study, addresses the research questions, provides the study's findings related to these questions, and raises new ones. This chapter addresses the study's limitations specifically as well as the "Null" and "Hidden" curricula. The chapter describes the implications of the study for Holocaust and genocide curriculum, art curriculum, and for me as a teacher and researcher. The chapter concludes with contributions of the study to the arts, interdisciplinary methods, unanticipated consequences, and finally to Holocaust and genocide education.

Summary

This study involved the implementation of a Holocaust and genocide curriculum unit in three art classrooms in a suburban high school. Three theoretical objectives guided the curriculum: Teach About Genocide, Teach Against Genocide, and Teach to Prevent Genocide (Kennedy, 2008). These objectives played a significant role in the literature review, the curriculum development, and the evaluation of student artwork, but this final

chapter is divorced of this organizational framework, returning instead to the research questions. In order for students to take action to prevent current and future genocides and mass murders they have to be empowered with a foundation of knowledge that defines the problem (Totten, 2004). In this manner, the student-participants were often transformed from students with little antecedent knowledge of genocide into activists hoping to educate and illicit action in the viewers of their art. The three participant-educators, Mr. Painter, Mr. Design, and Ms. Shutter, were all art teachers, and I chose Stanton's (2007) *8 Stages of Genocide* to help students gain the requisite perspective and ability to recognize the antecedent factors leading to genocide. The teaching unit was designed over a period of two months and 8 hours of work and then implemented by the interdisciplinary efforts of the three art teachers and myself, a history teacher/researcher, over a period of two weeks. Beginning in January 2010, 40 student participants were engaged in the genocide education unit, including over 10 hours of instructional time, using non-discursive sources as instructional materials. Students were taught about genocide, taught to act against genocide, and taught to prevent genocide. Instruction in the unit involved examination of artistic sources within four categories as promoted by Shari Rosenstein-Werb (2001): Art as Propaganda, Art from the Outside World, Victim Art, and Art as Memory.

Four research questions guided this study:

- How do teachers employ a variety of forms of representation to teach about the Holocaust and genocide?
- What were the experiences of the participants: educators and students?

- What types of meaning can be gleaned about genocide using a variety of forms of representation?
- What meanings can students demonstrate about genocide using a variety of forms of representations?

The art rooms offered more to students than I had anticipated at the study's outset. Eisner (2002a) alluded to the unique make-up of art rooms: "In this setting classroom norms encourage cooperation, autonomy, and community – students can look at the work of their peers and at the same time become increasingly independent" (p. 74). Although I read this particular statement prior to the study, I was unaware of how significant and accurate this description was.

Conclusions of the Study

The study was aesthetic in nature so Elliot Eisner's (1998) *Educational Connoisseurship and Criticism* was chosen to honor the aesthetic integrity of the artists' work embedded within the curriculum as well as student art. I collected multiple sources of data including: observational data, individual and group interviews, and artifacts. The artifacts included participant-student responses to a questionnaire (Appendix E), participant-student artwork, as well as their artist statements. I analyzed these sources of data to arrive at the findings in Chapter 4 and conclusions in this chapter.

How Do Teachers Use a Variety of Forms of Representation?

"When we decide what will be taught and how it will be taught, we influence, but do not determine, what students will have an opportunity to learn" (Eisner, 2002a, p. 72).

The study's first research question was: How do teachers employ a variety of forms of representation to teach the complexities of genocide? In Chapter Two's

literature review I described these complexities. Genocide is a social crime not an individual crime but society is comprised of individuals. Appreciating the forces that lead individuals to act in groups as perpetrators is a complex notion. There are many ways to deal with such complexity in the classroom but the testimony present in artwork and other non-discursive sources have the potential to be the most telling. Langer (1996) stated that text sources can fail to capture the potentially engaging testimony revealed by aesthetic means. The use of aesthetic sources of testimony led to the students making empathetic and emotional connections to the material as espoused by the 10th grade artist Julie, among other student-participants, in the previous chapter. Qualitative inquiry, and more specifically educational criticism, is uniquely poised to capture the nuances of student emotional engagement through the advent of the aesthetic dimension of schooling (Uhrmacher, 1991). Using an interdisciplinary method to teach the content impacted student learning and resulted in participant-educators appreciating the method's value. Organizing the artwork of various mediums and forms of representation into Rosenstein-Werb's four categories led to a more cohesive presentation of this testimony. The following section describes these findings in greater detail.

The use of aesthetic sources of testimony which engaged participant-educators emotionally led to student- participants making empathetic and emotional connection to the material. Choosing these sources required connoisseurship of the content and circumstance as well as of the artwork itself. As the content area expert, I described the goals of the curriculum to the three art teachers and then together we chose the specific pieces to be included. The art teachers appreciated the visual art in ways different from my own. They attended to elements of design (i.e., line, shape, color, texture, and space)

as well as design principles (i.e., rhythm, proportion, emphasis, balance, and unity). The choice of pieces for the curriculum that contained these elements provided a guide for classroom discussion. Students often referred to these elements and principles during classroom discussions about the art; they provided a common language for art appreciation revealing the aesthetic nature of each piece.

It helped to have biographical information of some of the featured artists, Bak, Langer, and Toll, but even art created by unknown and unnamed artists provided testimony. The participant-educators and I chose artwork in a variety of mediums to appeal specifically to the varied interests of the student-participants and the artwork chosen for the curriculum inspired emotional connections. The students and participant-educators recalled the work of Samuel Bak with great clarity. We looked at several of his works during the teaching unit: *The Family* (1974), *The Ghetto of Jewish History* (1976), and *Sound of Silence* (1996), and each of these were mentioned as being powerful in student recollections during classroom discussions and interviews. As I described in the previous chapter, Bak's work was chosen for its ability to illicit student-participant and participant-educator emotional engagement. The artwork within the curriculum was chosen following a review process. I had completed a survey of potential pieces of artwork, distributed these works to the participant-educators to survey, and then we met to discuss potential inclusion. The conversation around pieces centered on emotion and feeling. The works of art that had created the most intriguing impetus for conversation, were then included in the curriculum. The data demonstrated that the art that engaged the participant-educators also engaged the student-participants.

The use of an interdisciplinary method to teach the Holocaust and genocide content had impacted student learning and teacher appreciation for the potential gains of such method. By combining the expertise of four educators this study resulted in several benefits for both students and educators. As art students, the participants were intrigued by the artwork, but the combination of history content and art impacted student learning and ability to create meaning. Students reflected in the questionnaire and interviews that they learned more about genocide through this instructional method than they had learned in other settings. Michael, a 12th grade participant, said he had learned about the Holocaust a number of times in his high school career, but this approach led to much greater appreciation for the content. All six student-participants who volunteered for the panel interview felt that more social studies classes should use this approach. The comments in Chapter 4 of Leo, a 10th grade artist, show that he felt that he had learned more about the content through this approach than he would have in another.

The participant-educators felt that it was beneficial for students to be able to connect their content to their art and indicated a desire to pursue interdisciplinary projects, such as the one described in this study, with other departments. Ms. Shutter's comments described in Chapter Four support this notion. They thought it was a valuable experience for their students and they expressed that they had learned a great deal personally. Their support of my efforts never wavered. Mr. Design stated that the project represented a real life scenario for the artists, stating that professional artists are always asked to produce work with a specific meaning and subject for their work. All three participant-educators claimed that they learned a great deal about the content and the interdisciplinary method: not only about how they would approach a similar project in the

future, but also how it affected them emotionally. Both Mr. Design and Mr. Painter were working on their own original artwork related to the content objectives at the time of the study's conclusion.

Choosing aesthetic pieces of various mediums and complexity and organizing the artwork into categories led to a more cohesive presentation of this testimony.

Aesthetic materials from a variety of mediums were chosen to create a greater degree of engagement with student-participants. It was also imperative to choose sources that varied from the complex visual imagery of Bak's *Family* to the less complex imagery of Krimstein's *Toothbrushes*. Student-participants in this study were all art students but varied in their ability to perceive meaning from art. The participant-educators and I wanted to engage the largest number of students possible so there was a need to differentiate the curriculum in terms of its visual complexity and organized it into categories to aid students' ability to perceive meaning.

The writing of Rosenstein-Werb (2001) proved most insightful and directly informed the study's curriculum and method. The art for this study was divided into the following four categories described in her work: Art as Propaganda, Art from the Outside World, Victim Art, and Art as Memory. This categorical representation of genocide art allowed students to appreciate the importance of artistic lens. Students were able to imagine circumstances and emotions as they viewed the various pieces and some students identified these art categories in their reflections. Students created art based on their experiences within the curriculum, and as *Art as Memory* included art done by many artists without direct connections to genocide, this category of art most closely related to the students' artistic creations (Rosenstein-Werb, 2001).

Looking at *Art as Propaganda* allowed the participant-educators to address issues of stereotyping, racism, and discrimination. *Art from the Outside World*, which consisted mostly of political cartoons done by artists outside of the conflict zone provided a view of these genocidal events as editorial commentary. The *Victim Art* provided testimony of various life conditions that existed in hiding, ghettos, and concentration camps. *Art as Memory* provided access to the reflective thinking of several artists. As this was the type of art that these high school students were going to produce, it provided an intense spectrum of work that inspired the student-participants and participant-educators. One final consideration and an implication for further study as a category might have been student art.

One of my regrets from the study was the fact that the participant-educators and I did not privately show the student work for the participants within one of the classrooms. It would have been interesting to note how peers felt about the scope of student work. I observed some private conversations between artists but a group discussion would have been a provocative element to consider. Also, I noted the impressions of various students and community members at the two public galleries (see Chapter 4), but felt restrained by the fact that these viewers were unaware of any participation in this study so I kept these observations in passing.

“An Everest in Kansas”

“An artist, in comparison with his fellows, is one who is not only especially gifted in powers of execution but in unusual sensitivity to the qualities of things”
(Dewey, 1934, p. 51).

Columnist George Will called Babe Ruth, “An Everest in Kansas,” because of his dramatic impact on the game of baseball. I wrote these very words in my field notes

during my observations following the curriculum unit. It was hyperbole, but it did reflect my own feelings in jest as I looked back on the influence of the teaching unit in the art classroom. The second research question which guided this study was: What is the experience of the student-participants as well as the participant-educators within this curriculum? This question was of primary concern in Chapter 4, but several themes surfaced during data collection and analysis that demand more explicit description. The participant-students and educators demonstrated a strong sense of community based upon significant elements exhibited by the presence of trust which was difficult for me to penetrate as an outsider. The use of the personal testimonies of guest speakers/artists led to students' appreciation of art as a significant vehicle for expressing meaning. The freedom to choose from a variety of forms of representation empowered students to interpret the material in a personal and engaging manner. I expand on these findings below.

The student-participants and participant-educators demonstrated a strong sense of community and trust which was difficult for me to penetrate as an outsider. Given the circumstances surrounding the study it would have been difficult for me to attain the level of trust that the students exhibited for their art teachers. They shared their ideas with their art teachers including the contents of their journals which I was not privy to. However, two events seemed to mark a shift in students' level of comfort with my presence. The first event was unanticipated. Despite the fact I had explained the potential benefits of participating in this study those benefits were not realized until the first public exhibition of the student work. On March 14, 2010, Mr. Painter, Mr. Design, and I transported the students' pieces to a community event center and set up a gallery in the

foyer. The student artists were publically recognized by the female host of the event before a crowd of over 600 people. She mentioned the incredible skill and moving imagery evoked by their work and encouraged all in attendance to view the gallery. Several students from Prairie were in attendance along with five of the participants. Within a day news of the event had spread throughout the art rooms, and I was invited for the first time to sit at a table with four of the student artists. They proceeded to ask about my research study: How was it progressing? When is it due? How long does it have to be? Everest was starting to fade.

The second event that marked a shift in student comfort was another public gallery in April, 2010. Prairie's Second Annual Human Rights Awareness Week had devoted the Tuesday of that week to the topic of genocide. Mr. Painter and I set up tables and easels in the lobby of the main office to display the students' work. The original plan was to set up on the Tuesday and tear down the next day, but we were persuaded instead to leave the gallery on display for the rest of the week. Every time I passed the gallery someone was looking at the art. Also, I persuaded two guests to come to Prairie to view the art: one a university art instructor from the Darfur region of Sudan accompanied by a local activist group founded to act to prevent genocide; the other a curator from a local museum dedicated to Jewish life. The participants were aware of the guests' visit and my return to their classroom was met with more questions: What did she think? Did she like the art? As I mentioned that this anti-genocide coalition, the organization which coordinated the visit to Prairie, was interested in housing the students' artwork on their website, Everest seemed barely visible. Like the shift I had noticed in student attitudes, the participant-educators seemed to move from the mode of professional courtesy to one

of appreciation. They noted that I had worked to empower these students and that they, participant-educators were essential resources in providing the prints of computer-generated imagery including mounting and converting the images to the electronic format needed for their inclusion in this study.

Although overstated, my role as an Everest took significant time to dissipate. I shared the art criticisms, or vignettes, of student work which appeared in Chapter 4 with the artists and this seemed to erase Everest from view. Each of the six featured artists remarked that they appreciated the feedback embodied by the writing. Anthony, the 12th grade artist featured in Figure 3 of Chapter 4, shared the vignette I had written about his Toy Soldier with a number of classmates. Mr. Painter later remarked that what I had written meant a lot to Anthony. Melanie, the artist whose work was featured in Figure 1 in Chapter 4, was walking down the hallway with a female friend. She was sharing the vignette I had written about her painting with this girl: smiling and jovial. This smile quickly turned to an embarrassed grin as she saw me approaching in the hallway. “This is awesome,” she said as I passed. They seemed to understand that as a teacher I cared, but as a researcher I seemed more distant. My inability to access the setting as a caring and prominent person of trust significantly impacted access to some facets of student reflection and learning. By not being able to view the student-participant journals, I had to choose several other sources of data to capture the artistic journey of these students.

The guest speakers’/artists’ personal testimonies led to students’ appreciation of art as a significant vehicle for expressing meaning. As I described in Chapter 4, the generous donation of time from two local artists had a profound impact on the student-participants and participant-educators involved in this study. One of the artists was a

child survivor of the Holocaust and an established painter. She shared her compelling story about her survival which helped to enhance students' personalization of this history but she also shared her passions and motivations for her painting. Speaking of her art, she described how her emotional states were the leading predictor of what form her painting would take. Also exhibited in her painting was significant perspective concerning her faith. She was an inspiring figure for all participants and her endearing presentation added to the narrative of the study.

The second guest artist was a graphic designer and art instructor at a local college of the arts. He was the son of two Holocaust survivors who were able to leave Europe in the late 1930's, while every member of his extended family that did not get out of Europe perished at the hands of the Nazis. He brought a well-polished presentation and used a connection to the classroom's projector to display the work he had done on his laptop computer. He first gained notoriety by creating a font for the Hebrew alphabet which is used today in Israel but he has also created a Holocaust portfolio. As he described the meaning behind the various pieces and the elaborate designs combining photography, text, and various symbols, his art came alive for the study participants. He used Hebrew letters and prayer shawls, along with photographs of his family and others, to represent Jewish life. He used Nazi symbols in flags to demonstrate the conflict inherent in such work, but it was his use of space in his works most profoundly impacted student-participants and participant-educators. The dark spaces in his prints which appeared to be black areas were actually created by layer upon layer of one letter, *Alef*. As I mentioned in Chapter 4, the *Alef* is a significant letter and represents much in Jewish life. He used a black version of this letter to create the dark spaces in his works. These dark spaces then

became more than the color black they represented the lives of millions lost during the Holocaust. Following his description of this meaning in his work, the student-participants and participant-educators viewed his work with a refined lens.

Each participant-educator pointed to these experiences as being beneficial to their own work in the classroom. The participant-students recalled the experiences of being able to view art and speak with the artists as being transformative. Having these speakers share their stories added much to this study.

The freedom to choose from a variety of forms of representation allowed student-participants to interpret and present the material in a personal manner. The expectations for the final outcome of the student-participants' artwork was to be determined by the artists themselves. Access to the sketch journals may have provided tremendous insight, but as I was not privy to these reflective thoughts I had to rely on student feedback given during interviews and questionnaire responses as well as expressed in the interpretation of artifacts. As I mentioned in Chapter 4, Julie, a 10th grade artist, truly appreciated the fact that the students were all engaged in the same curricular experience but produced such a wide variety of artwork. Here again, the freedom of expression allowed students to choose a form that they felt best represented the image and subsequent meaning they desired. They used watercolor, acrylic paint on canvas, colored pencil, charcoal, photography, and graphic design and included original text and quotes within their artwork. The ability to choose impacted their imagination as viewers and artists, and attained a level of empathy that would have been inhibited if I had, as one 12th grade artist mentioned, "Told them how to feel and how to express it." They deserved a prominent role: their unique voice, which led to the form taken by the

writing in Chapter Four. The freedom to choose from a variety of forms of representation also allowed students to demonstrate skill in mediums where they had expertise.

The open-ended format of the class discussion allowed students to express their own views and listen to the views of others. As they became more comfortable during the teaching unit, noticeable by the beginning of the second week of instruction, they shared ideas related to the artwork in view as well as many ideas they had for their own projects. On the last instructional day prior to the appearance of the first guest speaker, 16 students shared their ideas and reflections in an open forum. Each student introduced themselves, talked about what the curriculum meant, and spoke of their ideas with the rest of the class. Mr. Design and Mr. Painter did the same. I shared with them how much the opportunity meant to me as an educator and researcher. The class was ready to get to work, but their sincere appreciation of the experience led me to think that the project had been successful.

How Various Forms of Representation Inform

“Artists have contributed to the documentation of the Holocaust and its psychological aftermath by expressing their anguish, horror, sadness, disbelief, and even hope... They represent a wide range of artistic expression – from abstraction to realism, from paintings to poems” (Toll, 1998, p. 49).

Genocide and Holocaust curriculum seeks to engage students in a personal struggle with emotional and transformative content. As noted in Chapter 2, the objectives for this curriculum involved: Teaching About Genocide, Teaching Against Genocide, and Teaching to Prevent Genocide. My desire to reach these objectives led to a curricular, pedagogical, and methodological approach that exhibited freedom of expression and extended student and teacher imagination. The third research question asked: What do

students perceive about genocide and the Holocaust when the curriculum is taught using a variety of forms of representation such as visual art, poetry, and music? Students demonstrated an understanding of the roots of prejudice, racism, and stereotyping in any society as well as the necessity to take personal responsibility to oppose these forces. The use of a variety of forms of representation in the curriculum revealed different types of meaning which were demonstrated in the conversations that took place between the student-viewer and the art in classroom discussion, as well as the student-artist and their materials. The use of a variety of forms in testimony led to student understanding of the dangers of remaining silent and indifferent to the suffering of others. The following section describes the context of these findings.

Students demonstrated an understanding of the roots of prejudice, racism, and stereotyping in any society as well as awareness of the necessity to take personal responsibility to oppose these forces. Not only was this finding evident in several pieces of student artwork but also in the analysis of classroom discussion and participant responses to the questionnaire (Appendix E). Teaching about the Holocaust and genocide through the arts allowed students to apply the antecedent framework for genocide (Stanton's, *8 Stages*) to visual imagery. By using examples of propaganda, I was able to construct connections between various works such as the *Poisonous Mushroom*, *The Eternal Jew*, and several pro-Nazi works with their historical context. The participants and I discussed the evolution of modern racial theory, contemporary examples of racial hatred, and personal struggles with these societal forces by comparing Stanton's (2007) *8 Stages of Genocide* and the evolution of bullying activity.

By carefully delineating the pathway to genocide students were able to see the potential harm caused by promoting and/or permitting the ideas of difference to fester. They discussed several examples from their own lives where they heard various comments but were unsure as to how the statements became part of their vernacular. The myths that led to stereotypical descriptions of groups of people have storied traditions and histories. These myths were propagated over the period of centuries and students applied this historical context to images of propaganda as well as other genres of art. Student-participants consistently represented the impact of racist theory in their art. As I described in the previous chapter, many students reflected the struggles of personal and institutional racist ideologies.

The use of a variety of forms of representation in the curriculum led to different types of meaning which were demonstrated in the conversations that took place between the student-viewer and the art in classroom discussion, as well as the student-artist and their materials. Conversation had significant metaphorical and practical meaning for several aspects of this study. Conversations take place between student and teacher, between the curriculum's art and the viewers, and between the student-participants and their materials. Meaning is demonstrated in these conversations, not in the materials. The use of various forms of representation led to different types of meaning which provided significant opportunity for participants to appreciate the complex nature of genocidal events. Eisner (2002b) described the promise of the use of a variety of forms of representation:

The ability to use a symbol system or form of representation makes it possible to stabilize evanescent thoughts and feelings. Such stabilization makes it possible to reflect on what one has represented and to edit one's thinking. The public

transformation from what is private into a public form makes its communication possible. The opportunity to represent through some material or device provides the occasions for the invention or discovery of ideas, images, or feelings that were not necessarily present at the inception of the activity (p. 80).

Various art forms enable the viewer to glean different types of meaning. A photograph elicits a different meaning than does a painting, even if they are about the same content. By the same intimation, a student that represents a concept in computer imaging is able to convey a different meaning than a student who draws. The freedom of expression within the curriculum seemed to lead to similar freedoms in student representation.

Several photographs were exhibited in the curriculum, many of them housed in the PowerPoint slides created by Stanton (2007). Photographs conveyed the reality of genocide. One slide taken during the Rwandan genocide featured the grave reality of mass murder (as a pile of skulls lay before three Hutu men carrying machetes). Other than the limited number of photos from this presentation, I chose not to feature images that depicted grotesque images of death and destruction. Wieser (2001) discussed the difficult balance to provide historically accurate material while overemphasizing horrific images: “Teachers need to avoid graphic content that can easily grasp students’ attention but may have little to do with the objective of the lesson” (p. 72). These images seemed to cause paralysis as students abruptly stopped taking notes during the presentation of these few images. Many of the student-participants also shared that they had seen images like this in the past. They believed their earlier teachers were trying to scare them and appreciated the fact that this tactic did not play a prominent role in the curriculum implemented as part of this study.

The use of a variety of forms of representation, such as the example of the *Boy with His Hands Up*, described in the previous chapter, provided insight for student-participant artwork. Each form reveals and conceals (Eisner, 2002a). The fact that students gleaned such valuable information from the curriculum was demonstrated most by their ability to engage their imaginative interpretations of a variety of works and a variety of mediums.

The use of a variety of forms in testimony led to student understanding of the dangers of remaining silent and indifferent to the suffering of others. I see the effort to re-humanize victims of genocide as a vital endeavor when approaching the teaching of the Holocaust and genocide. Genocidal events only occur following the dehumanization of victims as a disease, vermin, or less than human. During the implementation of the curriculum in this study the participant-educators and I attended to this endeavor vehemently. The dangers associated with remaining silent in the face of oppressive actions of individuals, organizations, or nations were noteworthy learning outcomes of the curriculum. Several aesthetic sources within the curriculum seemed to capture a sense of powerless existence, loneliness, and despair. These themes were often resonated in student-participant artwork.

The notion of silence was a recurring theme in each of the categories of art exhibited in the curriculum. In Nazi propaganda, Germans were beckoned to inform to the state as to the existence of Jews in hiding as well as other Germans that might be considered a threat to the *volk* (Gellately, 2001). In this instance, silence was seen as a threat to the Nazi regime. One of the pieces representing Art from the Outside World was a political cartoon that showed a painter inscribing the message, “Never Again,” on a

wall. The painter asks a figure on the floor at the base of the wall labeled as, “Darfur,” to “Move over a bit, will ya” (Tab, 2006, www.caglecartoons.com). Darfur was depicted as a child remaining silent and portrayed as unimportant by the artist. The class discussion that accompanied this cartoon’s display indicated that student-participants perceived the danger of remaining silent in today’s society. Several pieces categorized as Victim Art and Art as Memory referred to the message of silence as well.

Student perception of this danger was revealed in many forms. The student-participant artist statements implied that many wanted to convey the danger of silence in their artwork which I return to in greater detail later in this chapter. Student-participant responses to the questionnaire described several instances when students pointed directly to the danger of silence as a personal conviction moving forward. Several students in the interviews reported that were shocked to learn how widespread the problem of genocide was and extended their empathetic realm to encompass the suffering of victims past and present.

Student-Participants’ Response in a Variety of Forms of Representation

“Artists have always been real purveyors of news, for it is not the outward happening in itself which is new, but the kindling by it of emotion, perception, and appreciation” (Dewey, 1988, p. 184).

The fourth research question dealt with student art: What types of meaning can be demonstrated by student creation of photography, painted works, sketches, and computer imaging? The curriculum design was informed by several works delineated in Chapter 2’s literature review and the guide for the design is provided as Appendix H, with the daily plans provided in Appendix I. As the content area expert I wrote the vast majority of the curriculum prior to meeting with the participant-educators to choose the various

pieces to include. I amassed a number of possible images and sent them to the art teachers prior to our first meeting and then we worked collaboratively to decide which artistic images to include. By using a variety of forms of representation to teach about the Holocaust and genocide, the participant-educators and I allowed similar freedom of expression for the student-participants. These students perceived their production of art as an act to prevent genocide by increasing awareness of the problem and soliciting emotional engagement in the viewer. They demonstrated awareness of the global significance of the problem of genocide extending their empathetic engagement beyond their personal realm. They also demonstrated an understanding of the complex nature of genocide as the outcome of choices made by individuals, organizations, and nations that promoted and legalized discrimination. The following section describes these conclusions.

Student-participants perceived their production of art as an act to prevent genocide by increasing awareness of the problem and soliciting emotional engagement in the viewer. I conducted the panel interview of six participant-students prior to the public display of their artwork near Prairie High School's main office. They expressed some reservations and some hopes. A concern shared by many of these students was that their artwork would be safe. I attempted to dissuade these fears by explaining the close proximity to the main office as a deterrent but I sympathized with their concern. Another concern raised during this interview seemed more significant. The students hoped that their classmates, Prairie's staff members, and parents and other community members who looked at their artwork would take the time to *see* it. As I described in Chapter Four, the

student-participants wanted to use their artwork to increase awareness and action in the viewers of their work.

By publically displaying their artwork, the student-participants wanted to solicit emotional engagement in the viewer. The art pieces were created by attending to significant meaning. They had successfully taken the learning objectives from the curriculum and applied them to their work. Passing comments of several of Prairie's staff members and administrators supported this conclusion. Following the public display of their work at Prairie, the students-participants were surprised that many students and staff members appeared to be making attempts to *see*. They were proud of their accomplishments and Mr. Painter shared this similar conclusion with me near the end of the study.

Student-participants demonstrated awareness of the global significance of the problem of genocide extending their empathetic engagement beyond their personal realm. The student-participants chose to focus on many aspects of the curriculum in their art. In Chapter 2's literature review, I noted the importance of not comparing the pain of victims of genocide. Each genocidal event was portrayed as a unique experience but the antecedent factors leading to genocide were compared. The controversy surrounding the idea of comparative study also played a prominent role in Chapter 2. Because of the access to material, the Holocaust had served a prominent role in the curriculum design and implementation. The choice to compare the antecedent factors of various genocides allowed participant-students to grasp the uniqueness of the Holocaust and other events, while appreciating the global significance of the problem of genocide.

Other artists chose to represent victims through the portrayal of various symbols from several genocidal events. The yellow Star of David and the blue and white checkered scarf used by the Khmer Rouge to symbolize their victims were used in student-participant artwork to represent groups of victims, and were often included in the same piece (see, for example, the description of Leigh's, "Lotalität," in Chapter 4).

Student-participants demonstrated an understanding of the complex nature of genocide as the outcome of choices made by individuals, organizations, and nations that promoted and legalized discrimination. Not only was personal responsibility as a call to action demonstrated by student-participant artwork, but the nature of choice was prominent. The curriculum was designed to challenge preconceived notions about perpetrators of genocide. Again, described in Chapter 2's literature review was the notion that perpetrators of genocidal events were in fact ordinary men and women (Browning, 1998). Classroom discussions demonstrated the participant-student struggle to distance themselves from the perpetrators of genocide. Students also commented in their reflective responses to the questionnaire that this had been the first time in their career that they had been asked the question: Could I be a perpetrator? And not: How could they have done these things?

The participant-educators and I wanted to examine the antecedent stages of genocide from the perspective of personal choice. The students were pensive when faced with these difficult issues. We approached these lessons not as a way of creating understanding for the actions of perpetrators but instead to understand the choices made by individuals to act in this way (Waller, 2007). When I asked the class their thoughts the responses were varied. "I have never thought about that question," remarked Leigh, an

11th grader. “I would like to think that I could never participate in something like that,” espoused a 12th grader Michael, who had been so moved by the question, he chose it as the focus of his art.

Michael’s watercolor shows a man struggling to wash a tattoo from his arm. In one hand he holds a bar of soap which is struggling to remove a Nazi symbol from his opposing forearm. The symbol remains a vivid black despite the fact that the effort to wash it from his arm has led to bloodshed. The blood drips down his forearm in to a sink where it spells out the phrase, “Some stains never come out [translated into English from German depicted in the art].” The depiction is pictured below as Figure 6. The struggle to



Figure 6: Some Stains Never Come Out, watercolor (2010).

make a different choice (not the student's according to his artist statement) is captured by the image. Michael described his intent as the following: "He did not care about the stains or the outside of his skin, he was just realizing that he had a permanent stain on his soul that wouldn't come out no matter how hard he scrubbed."

The student-participants were engaged in moral and ethical questions and appeared transformed by their contemplation. They wrote of their struggles to demonstrate the problem of choice in their art but had employed critical thinking when asked these questions. The perceived genocide as a societal crime and were empowered to recognize the antecedent factors leading to genocide in a personal nature, continually reflecting on their role as an actor in this empathetic drama.

Limitations of the Study

Each research endeavor has limitations which impact the method and findings of a study. I suppose it is my nature as an educator to attend immediately to elements of the curriculum and the study that could have been much better attended. The art students were used to constant movement, receiving and giving energy from such movement, and working independently and freely to explore creative avenues. This presented a dilemma by the end of the first week of instruction. In preparing the unit, the participant-educators and I created a curriculum that intended to bring foundational knowledge of the crime through the use of Stanton's (2007) *8 Stages of Genocide*. We sought to include the four categories of genocide art described in earlier sections of this chapter and wanted to set aside two class sessions for guest speakers. Ultimately, we faced the problem of trying to accomplish too much in too little time. We did not account for the students' need and expectation to physically move around.

Not only was the lack of movement a shift the students' typical classroom environment but it was exacerbated by the strong emotional and moral implications of the curriculum's content. Anticipating these implications was the reason why I chose to provide students with reflective journals. Teaching the Holocaust through narrative and other literary aesthetics is similar in many ways to using visual arts. Totten (2001) noted the importance of this pedagogical technique of reflective journals for accomplishing the following:

To assist them to examine their newfound knowledge of the Holocaust [genocide]; to raise questions or concerns about what they are reading [seeing]; to ponder the meaning the literature [art] has for their own lives; and to provide the teacher with critical information in regard to the students' understanding or misunderstanding of key facts, concepts, and issues (p. 168).

It was largely due to Totten's insistence that the participant-educators and I chose to use the journals throughout the implementation of the curriculum. The failure to glean valuable data through this venue, as I alluded to in Chapter 4, was partially due to my inability to recognize the importance of *individual* journals to the student-artists, and partially due to the fact that I had not earned their trust.

I had hoped to gain valuable data from the student-participant writing in their journals. I was not privy to their private thoughts written in these journals as I was an outsider. Had I been able to influence the participant-educators to ask specifically for these writings as an assessment I would have been able to secure them but the choice not to pursue that path was a conscious one. I shifted data collection efforts to the artwork itself and sought reflective thinking through the implementation of the artist statement, interviews, and questionnaire.

The Null Curriculum

The null curriculum is what was not taught (Eisner, 2002b). There are a significant number of resources related to the content that were not employed. Art has been a valuable response to genocidal events, but the time constraints with which this study was implemented led to cursory glances at many events. I mentioned each genocide that took place during the 20th Century as well as the one that persists today in the Darfur Region of Sudan, but many of these events did not receive the attention they deserved. For example, powerful artistic responses, housed in the University of Minnesota's Center for Holocaust and Genocide Studies' virtual museum, exist in memory of the Armenian Genocide that took place in Turkey, the Cambodian Genocide at the hands of the Khmer Rouge under Pol Pot, the suffering of the Tutsi minority in Rwanda's 1994 genocide, as well as those who suffered under Soviet Stalinist oppression and Mao's China. My decision to not include these resources was not an effort to marginalize these events but reflected my concern that devoting little class time to their study might have led to this potentially regrettable conclusion. The only student work that attended to these events was in fact created by two students whose work was not included in this study.

The Hidden Curriculum

The hidden curriculum is the content transferred to the students that is implied rather than explicit (Eisner, 2002b). These are the messages conveyed during instruction that influence what students perceive and receive, but are hidden. As I reviewed the videotaped instructional sessions from the curriculum unit I noticed that when I was alone in front of the class, students participated less in discussion. As the unit waned, this element was less pervasive as the art students gained a greater degree of comfort with me,

but when Mr. Design or Mr. Painter left their respective perches atop the counters at the edge of the room, and approached the projector screen, student participation increased. The students were certainly more comfortable with their own teacher in their traditional role, and I should have encouraged them to do this more often.

This seemed to imply that not only was I the authority figure compared to students, but that these teachers had a subordinate status. Although it was never my intention to demonstrate this power dynamic and I repeatedly sought participant-educator feedback, the students were not explicitly aware of the participant-educators' importance as the unit progressed. This may be another factor leading to the length of time it took for me to absolve the Everest image.

Implications of the Study

In the following section I describe how the inability to include students participants who were also students in the history or economics classes that I teach, impacted the study. I also attend to several potential gains for self-study research methodologies.

The Case for Self-Study. I originally approached this study in the role of a teacher/researcher. However, I had not anticipated the divergence in these roles prior to my application to the Institutional Review Board (IRB). The duality associated with these two roles as defined by IRB had a profound impact on the study that has led to me having several regrets as I reflect on this study as a teacher.

I knew going into this study that I needed to attend to the potential power relationship between authority figure and student with great care. Four students were current students of my own in two separate history classes and when I applied for Human

Subjects approval this potential risk nearly derailed the entire study. Following the acceptance of the research proposal by my dissertation committee, permission to undertake the study was moving forward. Prairie High School and the school district had approved the study and the three art teachers on board regardless of the findings of IRB. The master schedule had been designed with this study in mind and excitement was brewing, so when IRB held the study until I agreed to omit my own students, it created a dynamic that has been difficult to remedy.

While not disagreeing with the IRB's assessment of risk in this matter, I do believe that the trust that I knew would play an integral factor in this study was undermined by the necessary change in my role as a teacher, separate from researcher. The students who had to be omitted from the study understood the parameters of the decision to move forward with the study without their data being represented, but it was not easy for them. I did have an opportunity to appeal the decision, but the schedule for the study was in place. The schedule was chosen in conjunction with the participant-educators who had been so supportive of the idea I could not risk further delay.

The reason for raising this point here is that these students who had been omitted from the study still wanted to learn from the unit. They could not be video- or audio-taped so they sat to the side of the classroom out of view of the camera. They could not be interviewed or reveal their thoughts, but they wanted to learn the content and produce art. What is significant for this study is that they produced work of exemplary skill beyond the level of many of their peers and possessed a nuanced command of the content. Three of these pieces have received the greatest compliments from viewers of the study, including the curator who came to Prairie to see the exhibit. She paused before

these works and said, “Wow, these are high school students?” By not including them in the data I feel that part of the story is missing. I had established a trusting relationship with these students and I certainly did not want to risk that relationship – a notion shared by IRB – but their work could have contributed to the findings of this study. I also felt that excluding my own students may have undermined my ability to establish trust; as allies they could have helped bridge the gap that seemed to develop.

Self-study has inherent risks that are profound in a one-sided power relationship but I feel that with proper precautionary steps, this type of study can play a vital role in educational research. The intensity with which I analyzed my own practice has had a profound influence on my ability to reflect critically on my craft. Not only did I learn for the first time in my career that I say “Uhm” a lot, but I was able to analyze other pedagogical elements that would have remained dormant. Had I not decided to act as a guest-teacher in a classroom that was not my own, I think the study would have been permanently tabled, but even if I were to study just my own practice, in my classroom, a similar study would have led to worthy findings for educational practice.

Contributions of the Study. There are a number of potential audiences for this study. Teachers of various subjects will find the methodologies and instructional strategies relevant to their own reflective processes. The compelling account of unique learning may encourage other educators to challenge their students with controversial issues and seek ways to include the arts in their content. Teacher educators will find similar conclusion appealing as they seek to encourage teachers to approach their content and pedagogy with an eye toward social justice. Some curriculum developers will

appreciate the vast potential in aesthetic sources and the use of a variety of forms of representation.

This study sought to describe the unique power of the arts to in order to inform viewers and creators as well as educational researchers. It described the promises and struggles that accompany an interdisciplinary approach to teaching students. The several unanticipated consequences of this study were also profound, but ultimately the need to add to the literature of Holocaust and genocide education related to instructional strategies, methodological framework, and curricular construct was paramount.

The unique power of the arts to inform. The power of art is tangible. Art represents human experience in a way that communicates overt and subtle meaning to those that *see* it, *hear* it, *savor* it, and *feel* it, as opposed to look at it, listen to it, taste it, and notice it. Art reveals the qualities of life that may otherwise go unnoticed: remaining latent and unlived. Artists are transformed in creating art. Picasso, describing decades of veritable inactivity after creating his famous piece, *Guernica*, said that the painting represented a great emptying. His creative ability vanquished (Beavan, 2007). The aesthetic methodology driving this study sought to attend to the nuanced qualities, usually reserved for the art world, in an educational setting. The use of educational connoisseurship and criticism not only attended to the description, interpretation, evaluation, and thematics associated with this study, it provided key insights for the formulation of my teaching craft anew. There are certainly other potential methodologies that might have revealed valuable information for the researcher and reader of this study, but as this method gains substantial acceptance in the realm of educational research, my

hope was to provide not only one possible foray but to inspire other researchers to pursue similar methods. The story was best represented in this particular form.

The promises and struggles of interdisciplinary methods. Interdisciplinary projects are difficult to manage from a structural standpoint but the potential gains for students and teachers are immanently valuable. This study represented tremendous sacrifices of time and space but not all of these efforts need to be the result of the pursuit of a doctoral dissertation. More simplified projects could lead to valuable experiences for students and teachers. Prairie has had conversations about interdepartmental projects, and some have come to fruition, but this particular study not only informs Prairie and its district as to the potential gains of such work but a larger audience as well. Schools are filled with experts in various areas and hopefully conversation captured by this study will lead to such activity.

The unanticipated consequences of the study. There were many unintended consequences associated with this study that have yet to be fully realized but have significant ramifications for similar studies. When I began to plan this project I decided to reach out to several organizations with an interest in Holocaust and genocide education. What began as a search for guest speakers created a great deal of interest in the outcome of the study. A local museum provided me with the contact information of two guest speakers, and as I mentioned in Chapter 4 they graciously donated their time for this project. One of the guest speakers contacted the host of the annual lecture which led to the first public gallery exhibit. Another organization, an anti-genocide coalition, is now interested in using the artwork as a traveling exhibit and as an online gallery. The details of this possibility have yet to be worked out, but the possibility has enriched the

experiences of the student and teacher-participants and leads to a significant finding. By opening the experiences of the students to the community, and vice-versa, a greater appreciation for both realms was the direct outcome. I had not anticipated these events but seeing the potential benefits accruing from such a venture has led me to appreciate the need for stronger relationships between the school and the community.

Contributions to Holocaust and genocide education. Lastly, Holocaust and genocide education has shown a proclivity to produce insightful, imaginative, and empathetic engagement in students, but these lofty expectations are only manifested if the curriculum is taught well. The most inspiring curriculum materials will fall short of their intended goals if they are not enacted with critical reflection in mind. Although I feel that this study provided a beneficial experience to the participants demonstrated by their ability to produce educationally viable artwork, the primary goal of this study was to initiate student reflection. The study is unique in many ways but it was constructed under the humble constraints that it could be done with greater success. As is the case in every educational endeavor I have entertained, there are a number of things I would do several things differently given the opportunity to replicate this study. My hope is that readers of this study will use it to their own individual ends. I believe the inclusion of the arts in any curriculum has the potential to entreat greater student achievement but the inclusion of the arts in genocide and Holocaust studies is the most promising vehicle for transformative learning. Testimony is the window to this past, but testimony in a variety of forms of representation has the potential to reach more students, inspire an extension of student empathy, and motivate students to take action to stop or prevent the human rights' issue that has claimed the lives of more innocent victims than poverty or disease.

The fact that thousands of innocent men, women, and children remain at great risk in places throughout the globe demands that action is taken. It starts by peering through the window and not at it.

Closing Thoughts

Art is a pervasive societal-element. Every chair, desk, car, sign post, and shirt began its life as an idea translated into meaning through sketch or graphic. Art attends to the qualities of life and our ability to perceive these nuances has much to do with the quality of our own life. Immersing ourselves in the aesthetic realm helps us to better appreciate the sensory-related material we are able to *see, feel, savor, and hear*. Schools are our best hope to attend to the depraved forms of literacy that may render us blind, numb, pallet-less, and deaf. Aesthetic school environments can transform human experience and imagination and as our global society enters a continuing malaise of unforeseen conflicts and turmoil it will demand creative thinking and discovery. Without the ability to translate the nuances that exist in human life and interaction there can be no discovery.

Teaching is an art. To approach the endeavor without regard for this very premise is to deprive the lived experiences in school life of their potential. The road to aesthetic enlightenment is arduous and forces us to reconsider many of the tenets that occupy preconceived notions of value. What experiences do we want to solicit as educators? How can educational researchers and policy makers support these efforts?

This doctoral dissertation is a humble representation of one educational experience. I hoped to capture the spirit of this conversation in a way that honors the students who approached the content with an open mind, recognize the art teachers who

devoted so much time and effort in support of this study, and honor the lives now extinguished before their story could be captured.

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APPENDIX A

INFORMED CONSENT FORM: Teacher

CLASSROOM RESEARCH

Teaching About Genocide Through the Arts: A Cross-Curricular Approach in Art and History

You are invited to participate in a study that will explore the potential for greater inclusion of the arts in curriculum, particularly related to issues of social justice, and specifically genocide. In addition, this study is being conducted to fulfill the requirements of a doctoral degree in education with an emphasis upon curriculum and instruction. The study is conducted by a current Ponderosa Social Studies Teacher, Mark Thorsen. Results will be used to add to a field of study, genocide education, which is in need of greater critical analysis. Mark can be reached at 720.300.6025, or more readily at mark.thorsen@dcsdk12.org. This project is supervised by the course instructor and dissertation advisor, Dr. Nick Cutforth, Morgridge College of Education, Curriculum and Instruction Department, University of Denver, Denver, CO 80208, 303.871.2477, ncutfort@du.edu.

Participation in this study should take little time outside of the regularly allotted class period. The study is designed to fit within the confines of the existing Advanced Placement Studio Art Curriculum. Participation will involve responding to fifteen questions about genocide curriculum and aesthetic forms of representation, as well as three face-to-face interviews with a small number of student volunteers and educators. Participation in this project is strictly voluntary. The risks associated with this project are minimal. If, however, you experience discomfort they may discontinue the study at any time. We respect the right to choose not to answer any questions that may make you feel uncomfortable. Refusal to participate or withdrawal from participation will involve no penalty or loss of benefits to which you are otherwise entitled.

Your responses will be identified by code number only and will be kept separate from information that could identify you. The school and participants will be given pseudonyms. This is done to protect the confidentiality of your responses and experiences. Only the researcher will have access to the individual data and any reports generated as a result of this study will use only group averages and paraphrased wording. However, should any information contained in this study be the subject of a court order or lawful subpoena, the University of Denver might not be able to avoid compliance with the order or subpoena. Although no questions in this interview address it, we are required by law to tell you that if information is revealed concerning suicide, homicide, or child abuse and neglect, it is required by law that this be reported to the proper authorities.

If you have any concerns or complaints about how your student was treated during the interview, please contact Susan Sadler, Chair, Institutional Review Board for the Protection of Human Subjects, at 303-871-3454, or Sylk Sotto-Santiago, Office of Research and Sponsored Programs at 303-871-4052 or write to either at the University of Denver, Office of Research and Sponsored Programs, 2199 S. University Blvd., Denver, CO 80208-2121.

You may keep this page for your records. Please sign and separate the bottom of the page if you understand and agree to the above. If you do not understand any part of the above statement, please ask the researcher any questions you have.

I have read and understood the foregoing descriptions of the study called, *Teaching About Genocide Through Art: A Cross-Curricular Approach in Art and History*. I have asked for and received a satisfactory explanation of any language that I did not fully understand. I agree to my student's participation in this study, and I understand that I may withdraw my consent at any time. I have received a copy of this consent form.

Signature _____ Date _____

Printed Name _____

☐ I agree to be audiotaped.

☐ I do not agree to be audiotaped.

☐ I agree to be videotaped.

☐ I do not agree to be videotaped.

Signature _____ Date _____

_____ I would like a summary of the results of this study to be mailed to me at the following postal or e-mail address:

APPENDIX B

INFORMED CONSENT FORM: Parent/Student

CLASSROOM RESEARCH

Teaching About Genocide Through the Arts: A Cross-Curricular Approach in Art and History

Your student is invited to participate in a study that will explore the potential for greater inclusion of the arts in curriculum, particularly related to issues of social justice, and specifically genocide. In addition, this study is being conducted to fulfill the requirements of a doctoral degree in education with an emphasis upon curriculum and instruction. The study is conducted by a current Ponderosa Social Studies Teacher, Mark Thorsen. Results will be used to add to a field of study, genocide education, which is in need of greater critical analysis. Mark can be reached at 720.300.6025, or more readily at mark.thorsen@dcsdk12.org. This project is supervised by the course instructor and dissertation advisor, Dr. Nick Cutforth, Morgridge College of Education, Curriculum and Instruction Department, University of Denver, Denver, CO 80208, 303.871.2477, ncutforth@du.edu.

Participation in this study should take little time outside of the regularly allotted class period. The study is designed to fit within the confines of the existing Advanced Placement Studio Art Curriculum. Participation will involve responding to fifteen questions about genocide curriculum and aesthetic forms of representation, as well as three face-to-face interviews with a small number of student volunteers and educators. Participation in this project is strictly voluntary. The risks associated with this project are minimal. If, however, your student experiences discomfort they may discontinue the study at any time. We respect the right to choose not to answer any questions that may make your student feel uncomfortable. Refusal to participate or withdrawal from participation will involve no penalty or loss of benefits to which your student is otherwise entitled.

Your student responses will be identified by code number only and will be kept separate from information that could identify him or her. The school and participants will be given pseudonyms. This is done to protect the confidentiality of your student's responses and experiences. Only the researcher will have access to the individual data and any reports generated as a result of this study will use only group averages and paraphrased wording. However, should any information contained in this study be the subject of a court order or lawful subpoena, the University of Denver might not be able to avoid compliance with the order or subpoena. Although no questions in this interview address it, we are required by law to tell you that if information is revealed concerning suicide, homicide, or child abuse and neglect, it is required by law that this be reported to the proper authorities.

If you have any concerns or complaints about how your student was treated during the interview, please contact Susan Sadler, Chair, Institutional Review Board for the Protection of Human Subjects, at 303-871-3454, or Sylk Sotto-Santiago, Office of Research and Sponsored Programs at 303-871-4052 or write to either at the University of Denver, Office of Research and Sponsored Programs, 2199 S. University Blvd., Denver, CO 80208-2121.

You may keep this page for your records. Please sign and separate the bottom of the page if you understand and agree to the above. If you do not understand any part of the above statement, please ask the researcher any questions you have.

I have read and understood the foregoing descriptions of the study called, *Teaching About Genocide Through Art: A Cross-Curricular Approach in Art and History*. I have asked for and received a satisfactory explanation of any language that I did not fully understand. I agree to my student's participation in this study, and I understand that I may withdraw my consent at any time. I have received a copy of this consent form.

Signature _____ Date _____

Printed Parent Name _____ Printed Student Name _____

☐ I agree my student can be audiotaped.

☐ I do not agree my student can be audiotaped.

☐ I agree my student can be videotaped.

☐ I do not agree my student can be videotaped.

Signature _____ Date _____

_____ I would like a summary of the results of this study to be mailed to me at the following postal or e-mail address:

APPENDIX C

Classroom Observation Form

Date: _____ **Location:** _____

Reflective Thoughts

Observation Details

Summation Thoughts:

APPENDIX D

Questionnaire and Interview Questions: Thorsen

1. What do you think you learned from this unit?
2. What is the power of art? How do you feel in these art rooms as compared to other rooms in the school? Explain...
3. How did the unit change your perceptions about the Holocaust or genocide?
4. Which of the materials (visual art, poem, music/film) did you enjoy working with? Why? Which didn't you like? Why?
5. Which of the materials did you learn the most from? Or the least from? Why?
6. What were you thinking as you viewed the art?
7. What did you learn from this unit that you could not have learned from just a textbook or lecture/discussion?
8. What did you enjoy about working with this unit?
9. What didn't you like about working with this unit?
10. In what ways was your experience with this unit more enjoyable, as enjoyable, or less enjoyable than other social studies units you have worked on?
11. Would you like other social studies classes to be taught in this way? Why or why not?
12. In what ways did the teacher improve this unit?
13. What did you think about the assignment created on which you would be evaluated?
14. What did you consider the strengths and weaknesses of the project as an assignment?
15. To what extent do you feel you were able to express what you wanted to convey through the medium that you chose?
16. How did the level of technical skill help or hinder your ability to achieve your aesthetic goal?
17. If you had the project to do over, what would you do differently?
18. What were the goals or results, if any, that you feel were achieved in your working with this curriculum?
19. Although the curriculum covered is typically covered in a social studies class, how did this setting impact your learning?
20. How does your art piece relate to the stated principles: Teach About Genocide, Teach Against Genocide, and Teach to Prevent Genocide?

APPENDIX E

Student Name _____

Teacher Name _____

Teaching About Genocide and the Holocaust Study Questionnaire: Mark Thorsen – University of Denver

1. What do you think you learned from this unit?
2. How would you describe your experience as you looked at the aesthetic sources in the curriculum?
3. Describe your journey as an artist attempting to represent what you perceived?
4. Now that you have completed this journey, at least in part, what was the impact upon you as a learner and an artist?

APPENDIX F

Artifact Analysis Form:

**Title of the
Piece:**_____

**Form of
Representation:**_____

Description:

Emotional Impact:

What does it say about genocide?

APPENDIX G

Aesthetic Representation: Genocide and the Holocaust

Rationale Statement: We have uncovered many powerful stories and images during the course of our study, and many of these adhere to the hearts and minds of those who perceive them. The hope is that this course of study causes the audience to become more reflective about the content, the world in which we live, how we treat others, and how we react to the civil and human rights infractions committed in our communities and beyond.

We hope to gain:

- Greater insight into genocide and the Holocaust.
- A greater reflective and thoughtful perspective as human beings.
- An ability to ponder and care about man's inhumanity to man, as well as to summon the courage to stand up.
- An examination of one's lived life in regard to personal and social responsibility.

Although this has been a cursory glance through an often overbearing malaise of destruction and sorrow, the power of art has a vital role to play in this ongoing struggle. We have attempted to gain an understanding of the precursory elements in society that culminate in such horrific events. We have examined the importance of the artistic lens and art as a representation of human experience. We have been asked to consider the elements of design and we have been asked to think about our thinking. We now must represent this study. We must reveal, or make public, the very personal nature of our own human experience, in such a way as to honor, educate, and convey the experience of others.

Possible Themes:

- The Eight Stages of Genocide
- Is every man a potential genocidal killer?
- Is genocide the product of cultural forces?
- Is genocide the product of the elites?
- Awareness... Prevention...
 - Teach About, Teach Against, Teach to Prevent
- The Power of Art
 - Various lenses... Propaganda, Victim Art, Art as Memory
- Courage and Deprivation
- "Choice less choices"
- Personal and Social Responsibility

Prepare an artist's statement that chronicles your potential journey as an artist with the material and the content. What is your plan? Prepare this statement before you begin the work, providing one copy to the instructor, and keeping one for yourself.

After you have finished the piece, revise your artist's statement to reflect the shifts in emotions, content, and visual expression (i.e. My piece represents... or The meaning of this work of art is... or is portrayed through...). On a separate note, prepare a short written explanation that addresses the specific changes in your statement and how the piece evolved from the image or idea that you had at the beginning, to the image it now represents.

HOLOCAUST AND
GENOCIDE
CURRICULUM

POINTS OF
INTEREST:

- Define genocide and other key terms.
- Eight Stages of Genocide
- Four categories of art...
- Propaganda
- Outside World
- Victim Art
- Art as Memory

INSIDE THIS
GUIDE:

Defining Genocide	2
8 Stages of Genocide	2
The Power of Propaganda	2
Art Outside	3
Victim Art and Terezin	3
Art as Memory	4

Teaching Against Genocide Through the Arts

CURRICULUM GUIDE...

SPRING 2010

Rationale...

There are three primary objectives in pursuing this study: Teach About Genocide, Teach Against Genocide, and Teach to Prevent Genocide. Teaching about the Holocaust and genocide can illicit student engagement in critical thinking about profound moral and ethical questions such as prejudice, racism, and stereotyping in any society. It can provide a context for exploring the hazards of indifference, by-standing, and remaining apathetic in the face of oppression of others. Democracy is an ideology that must be nurtured and protected through critical analysis. Students can investigate issues of power, and the misuse of power, by

understanding that events such as the Holocaust are the product of thought systems with a prolonged history. Comparison of other genocidal events to the Holocaust is made only with the intent of understanding the how's and why's of such events, and is in no way an attempt to draw comparisons of pain. This two-week study is intended to provide a glimpse into what is a very complex history in such a way as to prepare art students to undertake the task of creating original works based upon a sound theoretical framework which examines the representations of human experiences.



Watercolor: *Electric Fence*



Oil on Canvas: *Ghetto*
Samuel Bak

Curriculum:

The actual curriculum consists of non-discursive sources such as music, poetry, photography, and other forms of visual art created by survivors and victims of the Holocaust and other genocidal events. A cohesive unit about this history must address several key concepts, and given the brevity of the unit, these must be administered with great care and planning. Students must understand that genocidal events

occur at the end of a complex process that is the result of decades, and often centuries, of thought. We may focus primarily upon the Holocaust because of the tremendous number of resources that are available for students and teachers, but in an effort to broaden student perspective about other global events, comparisons to other genocidal events will be made in terms of what Gregory Stanton, Presi-

dent of Genocide Watch, has termed *The Eight Stages of Genocide*. The curriculum unit will also seek to empower students with potential avenues for intervention such as political advocacy, spreading awareness, and the complex issue of reparation. The actual pieces that will be chosen as representations of human experience will be the product of a collaborative effort on behalf of the Art Department staff and me.

APPENDIX H 2

PAGE 2

December 9, 1948—
United Nations General Assembly adopts
Resolution 260 (III)

Define Genocide

Largely due to the extensive work of Raphael Lemkin, the United Nations adopted a resolution that defines the crime of genocide and obligates parties to the convention to intervene.

ARTICLE 1: The Contracting Parties confirm that genocide, whether committed in time of peace or in time of war, is a crime under international law which they undertake to prevent and to punish.

ARTICLE 2: In the present Convention, genocide means any of the following acts committed with intent to destroy, in whole or in part, a national, ethnical, racial, or religious group, as such:

- Killing members of a group
 - Causing serious bodily or mental harm to members of a group
 - Deliberately inflicting on the group conditions of life calculated to bring about its physical destruction in whole or in part
 - Imposing measure to prevent births within a group
 - Forcibly transferring children of the group to another group.
- ARTICLE 3:** The following acts shall be punishable:
- Genocide
 - Conspiracy to commit genocide
 - Direct and public incitement to commit genocide
 - Attempt to commit genocide
 - Complicity in genocide.
- ARTICLE 4:** Persons committing genocide or any of the other acts enumerated in Article 3 shall be punished, whether they are constitutionally responsible rulers, public officials or private individuals.
- The remaining articles enumerate implicit efforts made by party governments to act, but that action has been limited.

Teach students to
have the strength
of their own
convictions to
identify
manipulation for
what it is ...

Eight Stages of Genocide

Professor Gregory Stanton has developed a framework by which to analyze events leading up to, and including, genocide. Knowing these stages can help students and others to detect patterns and common factors in order to act in prevention of such horrific events.

STAGE 1: CLASSIFICATION - the idea of creating the “other” as defined by socially constructed criteria

STAGE 2: SYMBOLIZATION - affixing symbols to more clearly define these groups

STAGE 3: DEHUMANIZATION - one group denies the humanity of the other group

STAGE 4: ORGANIZATION - genocides are always organized, whether formally or informally

STAGE 5: POLARIZATION - hate speech and propaganda are employed to drive groups apart

STAGE 6: PREPARATION - groups are separated out because of their religious or ethnic background

STAGE 7: EXTERMINATION - killers do not see victims as fully human and mass-killing, legally defined as genocide, begins

STAGE 8: DENIAL - perpetrators deny any crimes, blame the victims, call the event a civil war

“Healthy
Parents have
Healthy
Children”



The Power of Propaganda

The pervasive and potentially destructive force of propaganda plays an important role in classification, symbolization, and dehumanization of victim groups. Although there are dangers in the analysis and examination of propaganda associated with past genocidal events, largely because they can still be effective, we must

deal with this looming problem.

Propaganda has emerged recently as a destructive force. An analysis, of particularly Nazi propaganda, gives us an opportunity to examine the historical context of anti-Semitism, racism, and prejudice. There are four categories of art to be considered by this curriculum and the research study that will ensue, and propaganda

plays an important role.

Resources include the United States Holocaust Memorial Museum's Online exhibit on this medium, as well as select reproductions that have been collected. Typically, art chosen for this project is that that has been produced by victims, as the lens of perpetrators can be precarious, but propaganda is still a popular media form.

TEACHING AGAINST GENOCIDE

Art From the Outside World



Anti-Nazi Cartoon - 1936

The world's reaction to oppressive regimes is often expressed through political or editorial cartoons. It is possible to gain key insights about these regimes and a selection of such works can make genocidal events more accessible to students. Caricatures and cartoons from local publishers provide the historical "outsider" perspective.

There is an opportunity to construct a historical perspective related to several events by searching for a timeline of material and gain a unique understanding of changing attitudes of people over time.

This type of media exists for an extensive list of events from the Armenian Genocide in 1915, to the current genocide in Darfur, Sudan.

"Yet, many artists managed to smuggle materials into the ghettos and construct materials out of non-traditional mediums"

Victim Art

Victim art is art created during an event or series of events, and usually as great cost for the individual artist. There are several examples that survive to this day against tremendous odds, and unfortunately, more being created today.

Artists often risked death to chronicle events of daily life and these pieces have an opportunity to create stronger connections for stu-

dents to the lived human experience of victims. Nazis, with the exception of one camp, *Terezin* (a camp set up to film for the outside world and not typical of camp life), did not permit possession of artistic materials as they feared the dissemination of information about life in the camps. Yet, many artists managed to smuggle materials into the ghettos and construct materials out of

non-traditional mediums, like charcoal from burnt shards of wood or paintbrushes constructed from bits of their own hair. Many of these works were hidden during occupation and then recovered following the war. They have invaluable use as a window to the brutalization of a people through the representation of daily life.

Teresienstadt(Terezín): "Paradise Ghetto?"

When the topic of Holocaust Art emerges in a classroom, many educators turn to the work produced in the Terezin Ghetto. This endeavor must be pursued with great care and attention must be paid to the context of the camp. Terezin was established as a Nazi propaganda project to demonstrate to the outside world that their concentration camps were somehow livable.

The truth is, victims within these menacing boundaries were provided

with cultural tools to create visual art and music. There was limited access to recreation, but viewers of these works must understand that these "luxuries" were provided with the intent of quelling the growing apprehension about the formidable horrors that existed under Nazi rule. It was an elaborate ruse meant to deceive critics of Nazi brutality. The collection of art that has survived the war, and the camp at Teresienstadt is certainly telling.

The depictions of camp life must be observed with careful attention to the proposed lens of the Nazi camp administrators and subtle glimpses as to the horror are present.



Leaving for Transport
- Fritz Taussig

APPENDIX H 4



Doctoral Study 2010
Collaborative Approach in
Art and History

Holocaust and Genocide Curriculum

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**Project designed to fulfill qualifications
for PhD in Education...**

This is my fourteenth year as a high school teacher for Ponderosa High School's Social Studies Department. I began a doctoral program at the University of Denver's Morgridge College of Education in 2004. I had no children and was coaching two varsity sports. I still coach one of those sports, wrestling, but now have three sons. Our twins will turn four years old in January, and our youngest will turn two this summer. This study is the culmination of a great deal of work and sacrifice, and I am honored to have the opportunity to work with such passionate professionals and talented students.

Best regards -

<http://schools.dcsdk12.org/mthorsen>

Art as Memory...

The project will conclude with a study of art as remembrance. Art has been created in many forms following genocidal events by victims, relatives of victims, and by artists with no direct connection to the Holocaust or genocide. Art represents human experience in a way that can be far more telling than text. With text, a reader has to start at one point and continue through the series of words to its end. Visual art can reveal many things at once. Not only will students analyze and critique pieces of art in this arena, but they will also produce their own.

We will be honored to host several visitors during the study, including three professional artists with direct connections to the Holocaust. We will also have an opportunity to display these student-created pieces during our Second Annual Human Rights



Awareness Week in April, when we will also host the curator of the Mizel Museum.

The Sound of Silence - Samuel Bak

APPENDIX I 1

Monday - January 11, 2010

The Arts: What is the power of art?

- Survey student passions about their work – why have they dedicated so much time and effort to the perfection of their skills?
- Modes of representation – why are the arts marginalized in schools? (discussion of issues related to human experience and multiple forms of representation – cognitive development and rigor)
- Commercialization of art and its impact upon relevance – my views related to content area, school improvement, and greater understandings of the *qualities* of life and connoisseurship.
- Art is power

Introduction: What is genocide?

- Post World War II and the work of Raphael Lemkin
- December 8, 1948 – United Nations Resolution 260 (III) – *see student handout of UN Convention on Genocide*
- Our focus: Teaching About Genocide, Teaching Against Genocide, and Teaching to Prevent Genocide

Develop a Unique Rationale Statement: Why is it important to study genocide and the Holocaust? Why this study?

- Survey of student knowledge – what do they know already?
- Unique glimpse into the horrific depths to which human beings are capable of realizing as well as the pinnacle of courage that some humans exhibit under the same circumstances.
- Questions about the impetus for mass-killings and genocidal events
 - Is every man a potential killer?
 - Are their cultural pre-conditions that make some societies more likely to commit atrocities?
 - Are genocidal events the product of elites within the state?

Student Reflection: Each student will receive a sketch book to provide an opportunity to journal, sketch, and create a running dialogue related to the study. If time permits, the students may finish their reflections and turn them in for responses.

MATERIALS NEEDED:

- Student sketch journals
- Pencils
- Folders for student handouts (UN Convention)
- Student copies of lecture outline

APPENDIX I 2

TEACHING ABOUT THE HOLOCAUST AND GENOCIDE THROUGH THE ARTS I

SPRING 2010

Tuesday - January 12, 2010

Review student questions and concerns raised in the journals...

The Eight Stages of Genocide - Gregory Stanton, PhD - President of Genocide Watch

- Power point - with permission of author granted
 - Classification
 - Symbolization
 - Dehumanization
 - Organization
 - Polarization
 - Preparation
 - Extermination
 - Denial

The Bullying Correlation

- The Victim
- The Perpetrator
- The Accomplice
- The Bystander
- The Witness
- The Upstander

Class discussion - reminder about the themes of genocidal events

- Is every man a potential perpetrator?
- Is genocide and mass-killing the product of cultural elements?
- Is genocide and mass-killing the product of state elites?

Student reflection - If time permits, the students may finish their reflections and turn them in for responses.

MATERIALS NEEDED:

- Student sketch journals
- Pencils
- Folders for student handouts (The Eight Stages)
- Projector and screen

APPENDIX I 3

TEACHING ABOUT THE HOLOCAUST AND GENOCIDE THROUGH THE ARTS

SPRING 2010

Wednesday – January 13, 2010

The Role of the Arts in Teaching About and Against Genocide

- Form of representation – multisensory media and cognitive processing
- Art as propaganda, Art from the Outside, Victim Art, and Art as Memory
- The artist lens – connoisseurship and the ever popular sentiment – “Do I get it?”
- Art as history
- Your role as the artist in this project – Teach About, Teach Against, and Teach to Prevent – possible venues

Art as Propaganda

- What is propaganda?
- What do students know from their own experience?

Case study – Nazi Germany and the Prelude to the Holocaust

- Brief history of European racism and anti-Semitism
 - Christian anti-Semitism
 - The Crusades
 - The Enlightenment
 - The Science of Race
 - The Myth of Race
 - The Rise of National Socialism
 - Hitler rises out of the desperation following World War I and the Treaty of Versailles
 - Anti-Semitism as policy
 - Nuremberg Laws
 - Krystalnacht – The Night of Broken Glass – student handout *Heydrich's Orders*
 - The role of art – Nazi Propaganda – power point
 - *The Poisonous Mushroom* – student handout
 - *The Eternal Jew*
 - *Hitler*
 - Other Nazi efforts – architecture, “Degenerate Art,” and *The Triumph of the Will*
- Hutu and Tutsi
 - *The Hutu Ten Commandments*
 - Use of radio

CAUTION: Nazi propaganda is effective so tremendous effort must be made to provide a context for these works as a demonstration of myth and rampant anti-Semitism. Nazi propaganda was extremely pervasive in Germany in murals, posters, and children books. It was used to demonize the

APPENDIX I 3

TEACHING ABOUT THE HOLOCAUST AND GENOCIDE THROUGH THE ARTS

SPRING 2010

supposed enemies of Germany and to present the Nazi SS as valiant heroes and not as thugs. They succeeded in “selling” a political and moral message and played a vital role in the transition toward what they called, “The Final Solution,” to the Jewish question in Europe.

MATERIALS NEEDED:

- Student sketch journals
- Pencils
- Folders for student handouts (*The Poisonous Mushroom, The Hutu Ten Commandments, Heydrich’s Orders*)
- Projector and screen

STUDENT REFLECTION: A continuation of the student reflective writing and sketching. At this point, students may begin to sketch ideas related to their own representations.

For further information: The United States Holocaust Memorial Museum has a permanent and online exhibit dedicated to Nazi Propaganda which provides numerous examples of this art, as well as a valuable narrative and in-depth content.

www.ushmm.org

APPENDIX I 4

TEACHING ABOUT THE HOLOCAUST AND GENOCIDE THROUGH THE ARTS

SPRING 2010

Friday - January 15, 2009

Review student questions related to propaganda. Again, caution must be presented about choosing this form of representation. The motivation must fall in line with the overall goals of the study: Teach About, Teach Against, and Teach to Prevent.

Art from the Outside World

- Art was created by artists outside of the conflict areas
- Provides a lens as to how conflict in Nazi Germany and other areas, like Darfur, was viewed
- Mostly political cartoons
 - *An Aryan Is...*
 - *Goebbels*
 - *Hitler and Stalin*
 - *Peacekeepers*
 - *The West and Darfur*
 - *Never Again*

Discussion related to comparison of genocidal events

- Avoid comparisons of pain
- Debate over the uniqueness of the Holocaust

Victim Art

- Art created at great risk, particularly within Nazi Germany
- Art in the Nazi ghettos
- Art in the Nazi concentration camps
- The model camp - "Teresienstadt (Terezin)" - essential to understand the context associated with the art produced within this camp
 - *Leaving Transport*
 - *Life in the Attic*
 - *One Left Behind*
 - Nelly Toll's - *When Memory Speaks*
 - Music of Terezin - Petr Kien

APPENDIX I 4

TEACHING ABOUT THE HOLOCAUST AND GENOCIDE THROUGH THE ARTS I

SPRING 2010

Victim Art in Darfur – a child’s perspective

- The non-governmental organization (NGO), Human Rights Watch, was conducting interviews in the refugee camps in the Darfur region of Sudan, as well as neighboring Chad
- Handed out paper and crayon, pencils, and colored pencils to the children so that they could focus on the interviewing of adults
- Without prompting, the children produced works that are now part of a traveling exhibit
 - *Targeted Homes*
 - *Violence Against Women*
 - *Rebels and Janjaweed*
 - *Burning Homes*

Human experience and every-day life... perpetrators go to great lengths to keep information about atrocities from escaping to the outside world.

MATERIALS NEEDED:

- Student sketch journals
- Pencils
- Folders for student copies of notes
- Projector and screen

Prep students for guest speaker – Monday, January 18, 2010, is Martin Luther King Day (no school) so Tuesday may be our first guest speaker.